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# A J A N T A

THE COLOUR & MONOCHROME REPRODUCTIONS  
OF THE AJANTA FRESCOES BASED ON  
PHOTOGRAPHY

WITH AN EXPLANATORY TEXT

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## PART IV

COMPRISING 17 COLOUR AND 65 MONOCHROME PLATES  
OF CAVES XVII—XXVII

751. 351  
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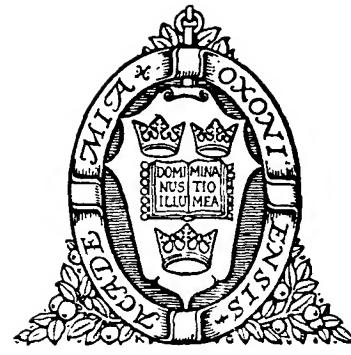


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## LIST OF PLATES

SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
I	KEY TO THE POSITIONS OF FRESCOES	Cave XVII	—	—
II	a. INTERIOR, VIEW FROM THE SOUTH-EAST b. A COLUMN OF THE HALL c. ANOTHER COLUMN WITH THE FIGURE OF A <i>CHAURĪ</i> -BEARER PAINTED THEREON	Do. Do. Do.	Monochrome	<i>Griffiths</i> , 145 (vi); <i>Herrington</i> , IX (11)
III	a. THE DOOR OF THE SHRINE b. THE FIGURE OF THE BUDHA WITH ATTENDANTS; INSIDE THE SHRINE	Do. Do.		
IV	a. THE BODHISATTVA AVA-LOKITEŚVARA WITH THE BUDDHIST LITANY b. A <i>YAKSHA</i> WITH A FEMALE ATTENDANT c. THE ROYAL HUNT SCENE, AND THE WHEEL OF SAM-ĀRA (?)	Outer wall of the veranda, near the left pilaster Left wall of the veranda Do.	Do.	<i>Griffiths</i> , 57
V	THE WHEEL OF SAMĀRA (?)	Do.		
VI	a. THE SAME, CONTINUA-TION b. THE SAME, FURTHER CON-TINUATION TOWARDS THE RIGHT	Do. Do.		
VII	a. THE HAND OF A GIANT FIG-URE HOLDING THE WHEEL; THE WHEEL OF SAMĀRA (?) b. THE MOTHER AND CHILD BEFORE THE BUDDHA c. A YOUNG HERMIT (BODHI-SATTVA ?) WITH A LADY ON THE RIGHT, FIGURE OF THE BUDDHA IN THE OVAL	Left wall, veranda Side wall of the second window on the right Opposite the above subject	Do.	Ibid.
VIII	a. THE BUDDHA PREACHING TO THE CONGREGATION b. THE SAME, CONTINUATION TOWARDS THE RIGHT	Right wall, veranda Do.		

## LIST OF PLATES

SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
IX	a. SOME PANELS WITH FLORAL DESIGNS b. FLORAL DESIGNS AND OTHER MOTIFS	Ceiling of the veranda Above a pillar, in front of the doorway	Monochrome	
X	THE SHAD-DANTA JĀTAKA, OR THE STORY OF THE SIX-TUSKED ELEPHANT	Front corridor, left of the doorway	Do.	<i>Griffiths</i> , 63; <i>Herringham</i> , XXVII (29)
XI	a. THE SAME, THE RĀNĪ FAINTS AT THE SIGHT OF THE TUSKS b. THE MAHĀKAPI JĀTAKA, THE SACRED MONKEY PREACHING TO THE RĀJĀ AND HIS ATTENDANTS	Do. Right of the above subject	Do.	<i>Ibid.</i> , XXVII (29)
XII	a-b. THE SHAD-DANTA JĀTAKA, FOREST SCENES c-e. THE MAHĀKAPI JĀTAKA, SOME EPISODES OF THE STORY	Front corridor, left of the doorway Do.	Outline in red (Litho)	
XIII	a. THE SACRED MONKEY HELD IN A BLANKET; THE MAHĀKAPI JĀTAKA b. THE ARRIVAL OF THE RĀJĀ AT THE BANK OF THE STREAM; THE SAME JĀTAKA	Do. Do.	Monochrome	
XIV	a. A PARTY OF MERCHANTS EATING THE ROAST-BALLS OF THE FLESH OF THE BE-NEVOLENT ELEPHANT; THE HASTI JĀTAKA b. A RĀJĀ WITH ATTENDANTS; THE SAME JĀTAKA (?)	Right of the above subject, near the end of the wall Do.	Do.	
XV	A COURT SCENE, THE BESTOWAL OF THE ROYAL SWORD (?)	Front corridor, left wall, left of the cell-door	Colour	<i>Griffiths</i> , 64; <i>Herringham</i> , VII (9) Colour and XXVI (28) Mono.
XVI	a. A COURT SCENE; THE JĀTAKA NOT IDENTIFIED b. ANOTHER EPISODE OF THE SAME STORY	Front corridor, left wall, above the cell-door Do.	Monochrome	
XVII	a. THE HAMSA JĀTAKA, OR THE STORY OF THE GOLDEN GOOSE b. THE SAME JĀTAKA, THE FOWLER HAS CAUGHT THE BIRD WITH ITS MATE	Front corridor, left wall, right of the cell-door Do.	Colour	<i>Griffiths</i> , 64; <i>Herringham</i> , XXV (27) and XLI (54)

## LIST OF PLATES

SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
XVIII	a. <i>APSARASAS</i> (?) WITH MUSICAL INSTRUMENTS	On the pilaster between the front and left corridors	Monochrome	
	b. THE BUDDHA IN THE TEACHING ATTITUDE	Do.		
XIX	a. THE VIŚVANTARA JĀTAKA; A PALACE SCENE	On the wall of the left corridor, left of the first cell-door	Do.	<i>Herringham</i> , I (1)
	b. THE SAME, CONTINUATION	Do.		
	c. ANOTHER SCENE REPRESENTING THREE MAIDS	Do.		
XX	a. A PRINCESS, THE SAME JĀTAKA	On the wall of the left corridor	Colour	<i>Griffiths</i> , 65; <i>Herringham</i> , I (1) and XXIII (25)
	b. JŪJAKA RECEIVING THE RANSOM MONEY, THE SAME JĀTAKA	Do.		
XXI	a. A PALACE SCENE, THE SAME JĀTAKA	Do.	Red outline (Litho)	Ibid., XXXV (39) and XXXVIII (46)
	b. ANOTHER SCENE	Do.		
	c. ANOTHER SCENE	Do.		
	d. ANOTHER SCENE	Do.		
XXII	a. A PALACE SCENE, THE SAME JĀTAKA	Above the first cell-door, left corridor	Monochrome	
	b. A COURT SCENE OF THE SAME STORY	Do.		
XXIII	VIŚVANTARA WITH HIS WIFE DRIVING IN A FOUR-HORSE CHARIOT	Between the second and third cell-doors, left corridor	Colour	Ibid., XXIV (26) and XXXVII (+2)
XXIV	THE BRAHMAN PRAYING FOR A GIFT FROM VIŚVANTARA AND MĀDRI	Between the second and third cell-doors	Monochrome	Ibid., XXXIX (+8)
XXV	THE SAME SUBJECT WITH OTHER SCENES	Do.	Colour	Ibid., XXIII (25)
XXVI	THE LAST EPISODE, THE PAYMENT OF RANSOM AND THE RESTORATION OF THE CHILDREN	Between the third and fourth cell-doors	Do.	Ibid., XXXVIII (+6)?
XXVII	a. A YAKSHA AND YAKSHINĪ	On the pilaster between the left and back corridors	Monochrome	
	b. <i>APSARASAS</i>	Top of the same pilaster		
	c. A BATTLE SCENE, THE JĀTAKA NOT IDENTIFIED	Left wall, back corridor		

## LIST OF PLATES

SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
XXVIII	THE SAME SUBJECT, CONTINUATION TOWARDS THE RIGHT	Left wall, back corridor	Monochrome	
XXIX	a. THE STORY OF THE BE-NEVOLENT MONKEY, THE MAHĀKAPI JĀTAKA II.	Left wall, back corri- dor, left of the cell- door	Do.	<i>Griffiths</i> , 66
	b. A PRINCE RIDING ON A HORSE, THE SUTASOMA JĀTAKA (?)	Right of the cell- door		
XXX	THE MARCH OF AN ARMY, THE SUTASOMA JĀTAKA (?)	Back wall, left of the first cell-door, back corridor	Do.	<i>Griffiths</i> , 66
XXXI	a. A RIVERINE SCENE, THE SUTASOMA JĀTAKA (?)	Back wall, left of the cell-door	Do.	Ibid.
	b. THE MARCH OF AN ARMY, DETAIL OF PL. XXX, LOWER PART	Do.		
XXXII	a. THE ARRIVAL OF A PRINCE AT AN HERMITAGE, THE SUTASOMA JĀTAKA	Back wall, above the first cell-door	Do.	<i>Fergusson &amp; Burgess</i> (Cave Temples of India), Fig. 60—copied from <i>Mrs. Spier's Life in Ancient India</i>
	b. THE SAME, CONTINUATION	Do.		
XXXIII	a. THE LIONESS LICKING THE FEET OF THE RĀJĀ, THE SUTASOMA JĀTAKA	Between the first and second cell-doors	Do.	<i>Fergusson &amp; Burgess</i> (Cave Temples of India), Fig. 60—copied from <i>Mrs. Spier's Life in Ancient India</i>
	b. A MAN TO BE SLAUGHTERED FOR THE CANNIBAL PRINCE SAUDĀSA, AND TWO OTHER EPISODES OF THE STORY	Right of the above scene		
XXXIV	A PALACE SCENE, AN ENLARGEMENT OF THE SUBJECT IN THE UPPERMOST PANEL OF PL. XXXIII b; THE SUTASOMA JĀTAKA	Do.	Do.	
XXXV	a. THE LIONESS PROCEEDING TO THE RĀJĀ'S PALACE THROUGH A BAZAAR; THE SUTASOMA JĀTAKA	Between the first and second cell-doors, upper part of the wall, back corridor	Do.	<i>Fergusson &amp; Burgess</i> (Cave Temples of India), Fig. 60—copied from <i>Mrs. Spier's Life in Ancient India</i>
	b. THE LIONESS IN FRONT OF THE RĀJĀ; THE SAME JĀTAKA	Right of XXXV a		
XXXVI	a. THE ROYAL KITCHEN, PANTRY, AND THE DINING ROOM, THE SUTASOMA JĀTAKA	Above the second cell-door, back corridor	Do.	<i>Fergusson &amp; Burgess</i> (Cave Temples of India), Fig. 60—copied from <i>Mrs. Spier's Life in Ancient India</i>
	b. THE ABHISHEKA SCENE, THE SAME JĀTAKA	Below XXXVI a		

## LIST OF PLATES

SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
XXXVII	a. THE PRINCE SAUDĀSA PRACTISING THE THROW OF JAVELIN; THE SUTASOMA JĀTAKA	Left of the ante-chamber, back corridor	Monochrome	<i>Griffiths</i> , 54, <i>Herringham</i> , XX (24)
	b. THE PRINCE SAUDĀSA BRANDISHING HIS SWORD AGAINST THE ARMY WHO HAS ATTACKED HIM	Do.		
XXXVIII	THE BUDDHA PREACHING IN THE TUSHITA HEAVEN, AND TWO OTHER SCENES	Left wall of the ante-chamber	Do.	<i>Griffiths</i> , 54, <i>Herringham</i> , XX (24)
XXXIX	THE SAME	Do.	Colour	Idem
XL	a. A GROUP OF LADIES, THE BUDDHA PREACHING IN THE TUSHITA HEAVEN	Do.	Monochrome	<i>Herringham</i> , VI (7); <i>Sister Niveditta</i> (Footfalls of Indian History), Plate facing p. 132; <i>Mukul Dey</i> (My Pilgrimage to Ajanta) Frontispiece
	b. THE MOTHER AND CHILD BEFORE THE BUDDHA	Back wall, left of the shrine-door		
XLI	THE SAME	Do.	Colour	Ibid.
XLII	THE BUDDHA IN DIFFERENT ATTITUDES ( <i>MUDRĀS</i> )	Right wall of the ante-chamber	Monochrome	
XLIII	a. AN ELEPHANT-RIDER	Do.	Colour	
	b. THE GROUP OF MONKS	Do.		
XLIV	a. A PALACE SCENE, <i>NOT IDENTIFIED</i>	Back wall, back corridor, right of the ante-chamber	Monochrome	
	b. CONTINUATION OF THE SAME	Do.		
XLV	a. A PALACE SCENE, <i>NOT IDENTIFIED</i>	Back wall, back corridor, right of the ante-chamber	Do.	<i>Griffiths</i> , Fig. 20; <i>Herringham</i> , XX (22) and XXI (23)
	b. A RĀJĀ GOING OUT WITH HIS RETINUE FOR A HUNT, THE ŠARABHA JĀTAKA	Right of XLV a		
XLVI	THE BENEVOLENT STAG SAVES THE LIFE OF THE RĀJĀ, THE SAME JĀTAKA	Right of XLV b	Do.	
XLVII	THE STORY OF A DUTIFUL ELEPHANT WHO HAD BLIND PARENTS: THE MĀTRIPO-SHAKA JĀTAKA	Between the first and second cell-doors, right of the ante-chamber	Colour	
XLVIII	a. A PALACE SCENE, THE SAME JĀTAKA	Do.	Monochrome	Ibid., XX (22) and XXI (23)
	b. FEEDING THE DUTIFUL ELEPHANT, THE SAME JĀTAKA	Do.		

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SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
XLIX	<i>a.</i> THE MATSYA JĀTAKA, OR THE STORY OF THE FISH WHICH SAVED THE PEOPLE FROM A DROUGHT <i>b.</i> THE ŚYĀMA JĀTAKA, OR THE STORY OF A YOUNG HERMIT (BODHISATTVA) WHO HAD BLIND PARENTS	Upper part of the back wall, near its end, right of the second cell-door Do.	Monochrome	<i>Herringham</i> , VI (8)
L	<i>a.</i> THE MATSYA JĀTAKA <i>b.</i> THE HERD OF DEER, THE MRIGA JĀTAKA <i>c.</i> ANOTHER SCENE, THE SAME JĀTAKA <i>d.</i> A COURT SCENE, THE SIMHALA AVADĀNA	Back corridor Front corridor Do. Right corridor	Red outline (Litho)	
LI	<i>a.</i> THE MAHISHA JĀTAKA, OR THE STORY OF THE BENEVOLENT BUFFALO AND THE MISCHIEVOUS MONKEY <i>b.</i> THE OGRESSES COMING OUT FROM THE ROYAL CHAMBER, THE SIMHALA AVADĀNA <i>c.</i> A YAKSHA, OR A ROYAL GUARD	Back corridor, right wall On pilaster, between the right and back corridors On the same pilaster	Monochrome	<i>Griffiths</i> , 88; <i>Herringham</i> , XLI (55)
LII	<i>a.</i> THE ROYAL BEDROOM INFESTED BY OGRESSES <i>b.</i> VULTURES HOVERING OVER THE ROYAL BEDROOM, THE SIMHALA AVADĀNA	Right corridor, left end, upper part of the wall Do.	Do.	<i>Griffiths</i> , 67
LIII	THE ROYAL BEDROOM, THE SAME STORY	Do.	Colour	Idem
LIV	<i>a.</i> A COURT SCENE <i>b.</i> ANOTHER SCENE; THE CONTINUATION OF THE SAME STORY	Right corridor, above the first and second cell-doors	Monochrome	Idem, 68 and 78
LV	THE MARCH OF THE ROYAL ARMY; THE SIMHALA AVADĀNA	Right corridor, between the second and third cell-doors	Colour	Idem, 69–73
LVI	<i>a.</i> THE MIRACULOUS HORSE WHICH SAVED THE LIFE OF SIMHALA; THE SAME STORY <i>b.</i> A COURT SCENE, THE ARRIVAL OF THE OGRESS WITH THE CHILD	Upper part of the wall, over the second and third cell-doors Do.	Monochrome	Idem, 69, 76, and 77

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SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
LVII	THE MARCH OF THE ARMY, THE SIMHALA AVADĀNA	Between the second and third cell-doors, right corridor	Colour	<i>Griffiths</i> , 70-3
LVIII	a. THE ROYAL GUARDS SALUTING THE MIRACULOUS HORSE, AND THE <i>ABHISHEKA</i> SCENE	Below LVI a	Monochrome	Ibid., 71, 75, and 78, also Text-fig. 10 (p. 9); <i>Herringham</i> , XVII (19) and XXXVII (43)
	b. THE MARCH OF THE ROYAL ARMY; THE SIMHALA AVADĀNA	Between the second and third cell-doors, right corridor		
LIX	a. THE ARMY CROSSING THE SEA IN BOATS	Do.	Do.	<i>Griffiths</i> , 71-74, also Text-fig. 17 (p. 11); <i>Herringham</i> , XVII (19) and XXXVII (43); <i>Fergusson &amp; Burgess</i> , Fig. 61 (Cave Temples of India)
	b. THE BATTLE OF SIMHALA'S ARMY WITH OGRESSES	Do.		
LX	a. SIMHALA'S ARMY, THE BATTLE-SCENE	Right corridor, between the second and third cell-doors	Do.	<i>Griffiths</i> , 70-74, also Text-fig. 17 (p. 11); <i>Herringham</i> , XVII (19) and XXXVII (43)
	b. THE ARMY OF OGRESSES; CONTINUATION OF THE BATTLE-SCENE	Do.		
LXI	THE ISLAND OF OGRESSES; THE SIMHALA AVADĀNA	Right corridor, above the door of the fourth cell	Colour	
LXII	SIMHALA AND HIS COMPANIONS ENJOYING THEMSELVES ON THE ISLAND OF OGRESSES	Do.	Do.	
LXIII	a. THE SHIP-WRECK, THE SIMHALA AVADĀNA	Between the third and fourth cell-doors	Monochrome	
	b. THE ESCAPE OF SIMHALA, ANOTHER EPISODE	Do.		
LXIV	a. THE ISLAND OF OGRESSES; THE SIMHALA AVADĀNA	Near the fourth cell-door, upper part of the wall	Colour	<i>Griffiths</i> , 55; <i>Herringham</i> , V (6)
	b. A TOILET SCENE	On the pilaster between the front and right corridors		
LXV	a. THE ARRIVAL OF SIMHALA, THE RĀNĪ MOURNING IN FRONT OF THE EMPTY THRONE	Right corridor, between the first and second cell-doors	Monochrome	Ibid., XXXVII (44)
	b. A YOUNG LADY (OGRESS?)	Near the fourth cell-door		
	c. A RĀJĀ WITH TWO ATTENDANTS; THE SIBI JĀTAKA (?)	Below the toilet scene, on the pilaster between the front and right corridors		

## LIST OF PLATES

SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
LXVI	a. INDRA AND ANOTHER GOD ON LOTUS-THRONES	Front corridor, right wall	Monochrome	<i>Griffiths</i> , 80 and 82; <i>Herringham</i> , IV (5), XVI (18), and XXXIX (+7)
	b. A PALACE SCENE, THE ŚIBI JĀTAKA	Do.		
	c. THE AGONY OF THE RĀJĀ AFTER PULLING OUT HIS EYES WHICH WERE GIVEN TO THE BRAHMAN AS A GIFT	Do.		
	d. THE MARCH OF AN ARMY AND A MONASTERY SCENE	Do.		
LXVII	a. THE MARCH OF AN ARMY, THE JĀTAKA <i>NOT IDENTIFIED</i>	Right wall, upper part, left of the cell-door	Do.	<i>Griffiths</i> , 80–81
	b. A MONASTERY SCENE, THE JĀTAKA <i>NOT IDENTIFIED</i>	Right of the cell-door		
LXVIII	a. A COURT SCENE, THE MRIGA JĀTAKA (?)	Front corridor, near the end of wall, towards the right	Do.	Ibid., 83; <i>Herringham</i> , VIII (10)
	b. THE RĀJĀ RETURNING WITH THE MRIGA (DEER), THE SAME STORY	Do.		
	c. THE HUNTER WHO ATTEMPTED TO CATCH THE SACRED DEER HAD HIS HANDS MIRACULOUSLY CUT OFF	Do.		
	a. THE STORY OF A BENEVOLENT BEAR, THE JĀTAKA <i>NOT IDENTIFIED</i>	Front corridor, between the two windows, right of the door		
LXIX	b. THE BENEVOLENT BEAR SAVES THE LIFE OF A STAG FROM THE HUNTER WHOM THE BEAR HUGS BETWEEN HIS FORE-LEGS, THE SAME STORY	Do.	Do.	<i>Griffiths</i> , Text-fig. 28 (p. 13)
	c. A FOREST SCENE, THE JĀTAKA <i>NOT IDENTIFIED</i>	Do.		
	a. THE MRIGA JĀTAKA: THE KITCHEN AND OTHER EPISODES	Between the door and the first window towards the right		
LXX	b. ANOTHER EPISODE OF THE SAME STORY	Do.	Do.	Ibid., 84–68
	a. A DECORATIVE PANEL	The ceiling of the hall		
LXXI	b. TWO DWARFS WITH MUSICAL INSTRUMENTS (?)	On a pillar of the ante-chamber	Do.	Ibid., 143 (Vol. II)
	c. LION AS A DECORATIVE MOTIF	The ceiling of the left corridor		
	d. THREE PEA-FOWLS, A DECORATIVE DESIGN	The ceiling of the front corridor		

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SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
LXXII	<i>a-e. THE DECORATIVE BAND REPRESENTING ANIMAL-MOTIFS</i>	The ceiling of the hall	Red outline (Litho)	
LXXIII	<i>a-d. CONTINUATION OF THE ABOVE</i>	Do.	Do.	
LXXIV	<i>a. DECORATIVE DESIGNS REPRESENTING ANIMAL-FIGURES b. DECORATIVE DESIGNS</i>	Do.  The ceiling of the front corridor, Cave XXI	Colour	
LXXV	<i>a. THE FAÇADE b. THE INTERIOR</i>	Cave XIX  Do.	Monochrome	Burgess, XXX (Buddhist Cave Temples)
LXXVI	<i>a. THE BUDDHA WITH NĀGAS AND GANAS WHO ARE BRINGING OFFERINGS TO HIM, SCULPTURE b. A NĀGA RĀJĀ WITH HIS CONSORT, SCULPTURE</i>	The façade, right of the doorway  In a niche, left wall, exterior of the cave	Do.	Fergusson & Burgess, XXXIX (Cave Temples of India); Coomaraswamy, 72 (Viśvakarmā Examples)
LXXVII	<i>a. THE DOOR b. THE BUDDHA PREACHING TO THE CONGREGATION</i>	Cave XXI  Above the third cell-door, left corridor, the same cave	Do.	
LXXVIII	<i>a. THE DOOR WITH NĀGA DVĀRAPĀLAS b. THE DOOR WITH INCISED SQUARE PATTERNS OF GANDHĀRA DESIGN</i>	Cave XXIII  Cave XXIV	Do.	Burgess, XXXV (Buddhist Cave Temples)
LXXIX	<i>a. THE FRONT OF THE CHAITYA WITH THE PLINTH AND STEPS EXPOSED TO VIEW; AFTER EXCAVATION b. THE HALL OF THE SAME</i>	Cave XXVI  Do.	Do.	Ibid., III
LXXX	THE DEATH-SCENE OF THE BUDDHA, SCULPTURE	Left aisle, Cave XXVI	Do.	Fergusson & Burgess, L (Cave Temples of India)
LXXXI	<i>a. THE TEMPTATION OF THE BUDDHA, SCULPTURE b. THE SCULPTURE REPRESENTING A YAKSHINĪ WITH A BIRD PERCHED ON HER HAND, AND A NĀGA RĀJĀ AS DVĀRAPĀLA; AFTER EXCAVATION</i>	Left aisle, Cave XXVI  Cave XXVII	Do.	Ibid., LI
LXXXII	THE FIGURES OF NĀGAS, YAKSHINĪS AND GANAS CARVED ON THE DOOR-FRAME; AFTER EXCAVATION	Cave XXVII (?)	Do.	



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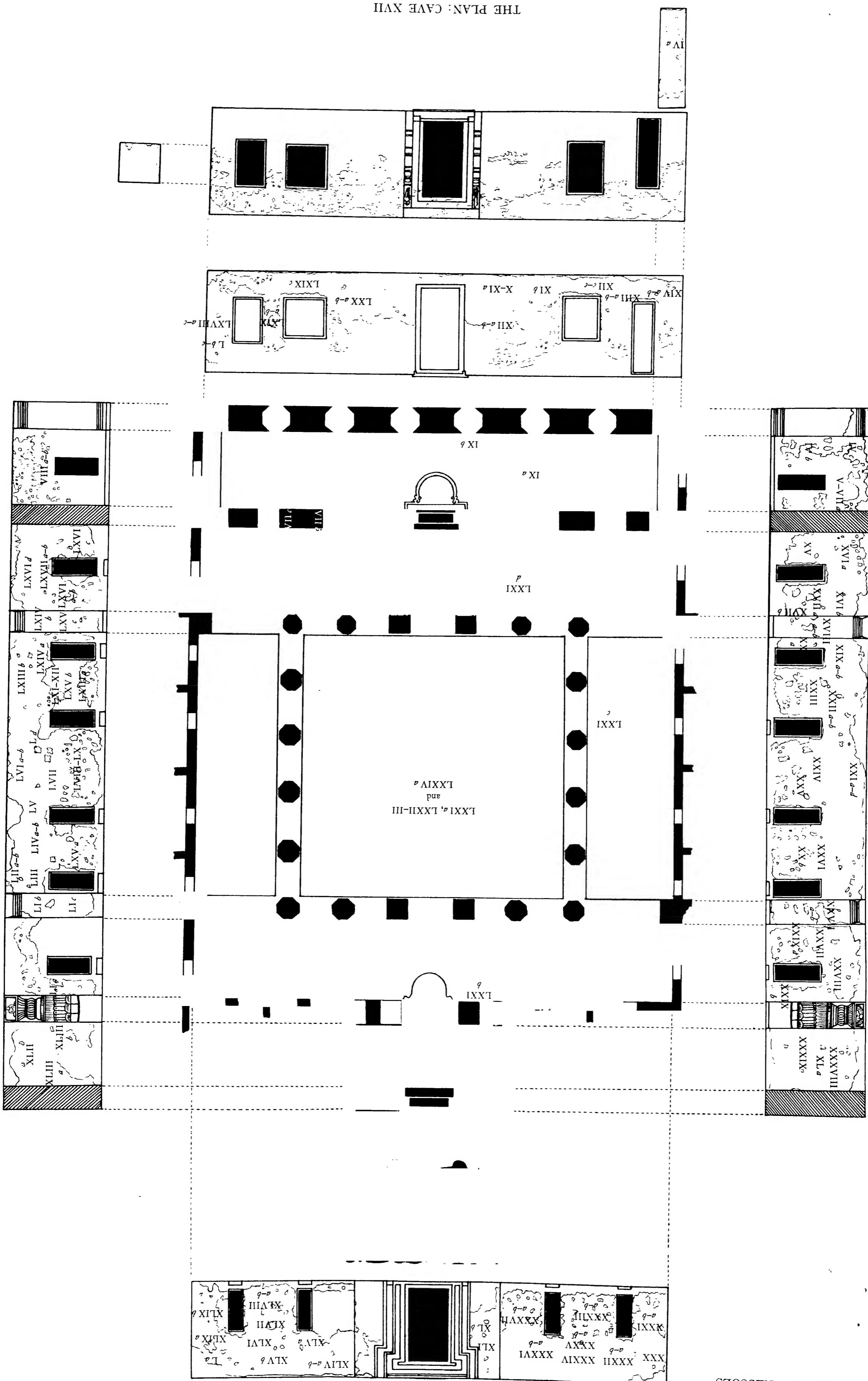


JUJAKA RECEIVING THE RANSOM MONEY





THE PLAN: CAVE XVII

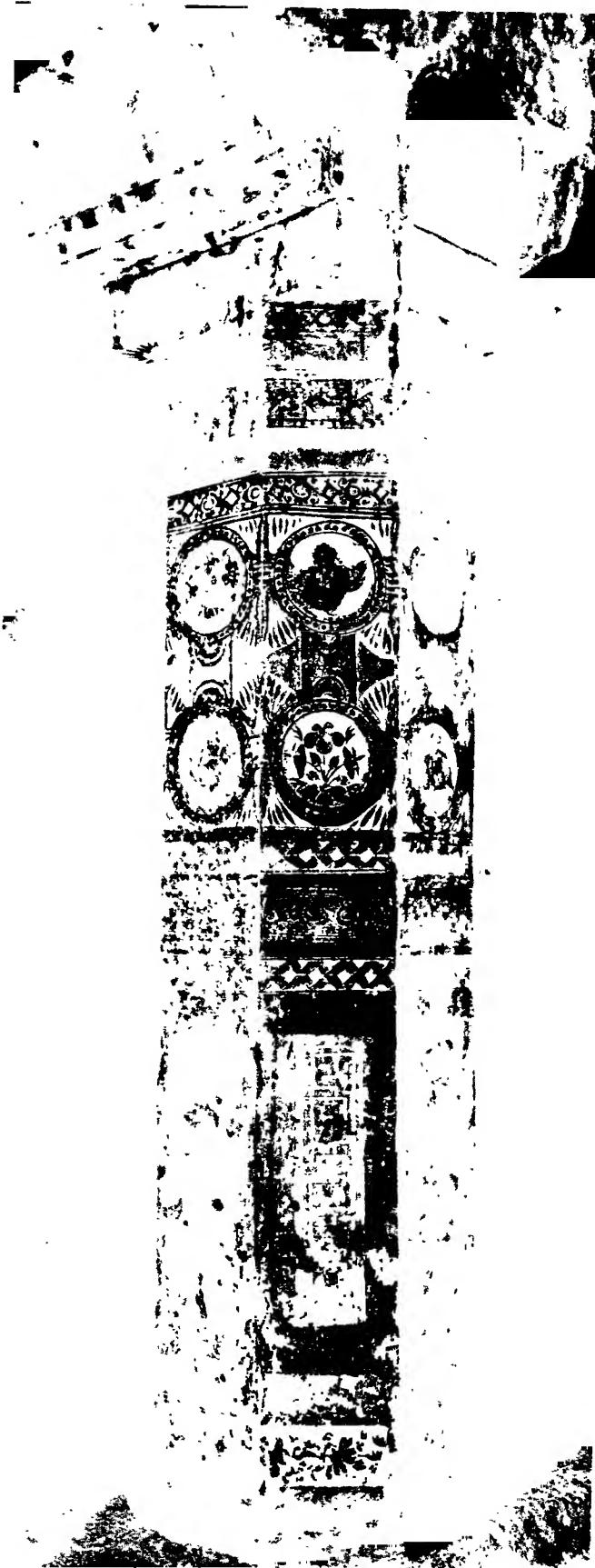


## KEY TO THE POSITIONS OF FRESCOES





(a) THE INTERIOR OF CAVE XVII: VIEW FROM SOUTH-EAST



(b) A COLUMN OF THE HALL: THE SAME CAVE



(c) ANOTHER COLUMN WITH THE FIGURE  
OF A CHAURI-BEARER

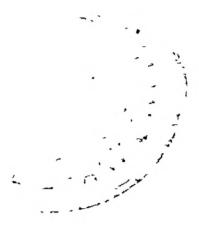
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(b) THE BUDDHA WITH ATTENDANTS: INSIDE THE SHRINE



(a) THE DOOR OF THE SHRINE: CAVE XVII







(c) THE ROYAL HUNT SCENE AND THE WHEEL OF  
SAMSARA (?): THE SAME CAVE



(b) A YAKSHA WITH A FEMALE  
ATTENDANT: THE SAME CAVE



(a) THE BODHISATTVA AVALOKITESVARA  
WITH THE BUDDHIST LITANY: CAVE XVII

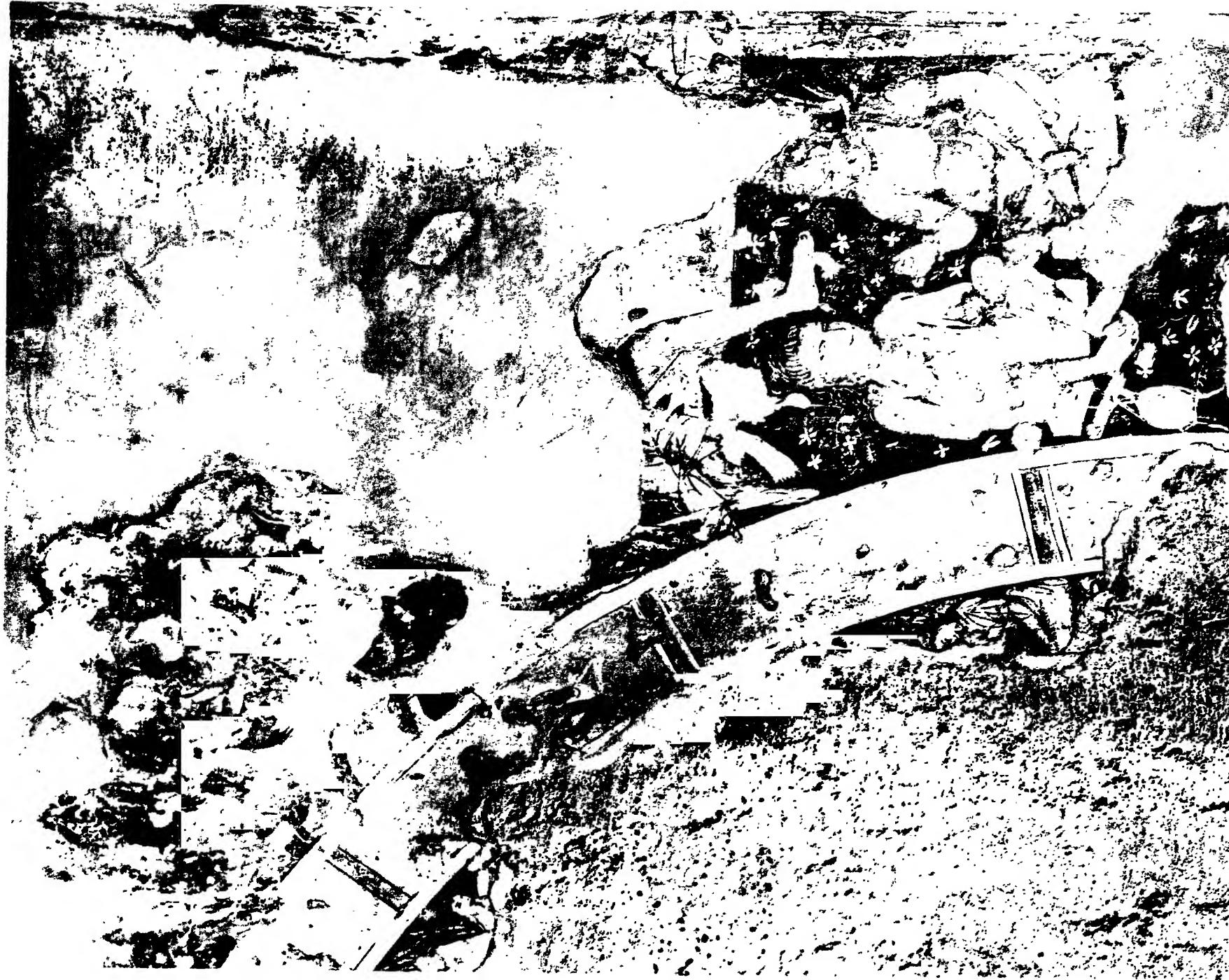




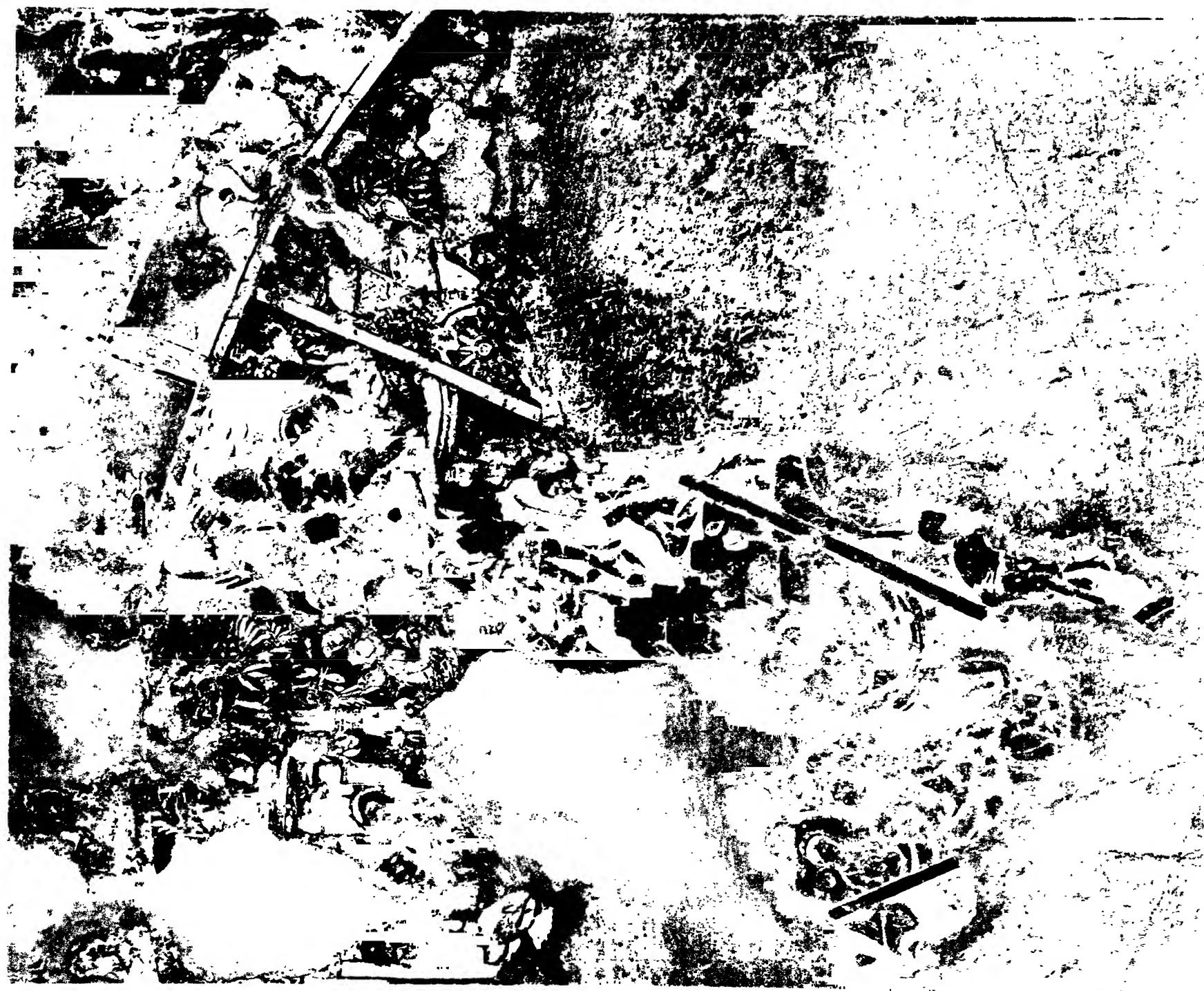
THE WHEEL OF SAMSARA (?): CAVE XVII



(b) FURTHER CONTINUATION TOWARDS THE RIGHT



(a) THE WHEEL OF SAMSARA: CONTINUATION OF PLATE V





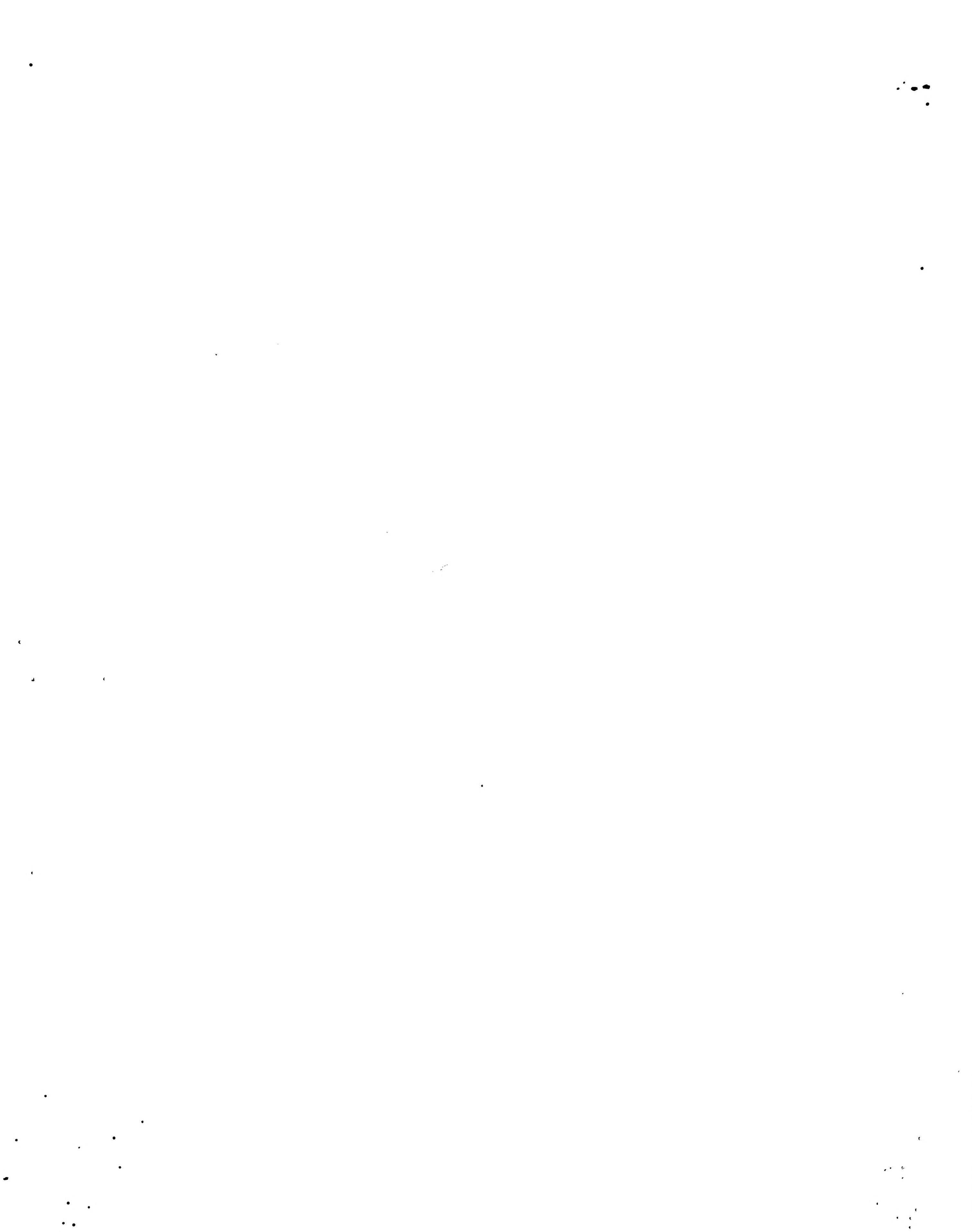


(a) THE WHEEL OF SAMSARA: THE HAND OF THE GIANT HOLDING THE WHEEL: CAVE XVII



(b) THE MOTHER AND CHILD BEFORE  
THE BUDDHA: THE VERANDA OF  
THE SAME CAVE

(c) A YOUNG HERMIT (BODHISATTVA) WITH A  
LADY ATTENDANT: FIGURE OF THE BUDDHA  
IN THE OVAL: THE SAME CAVE



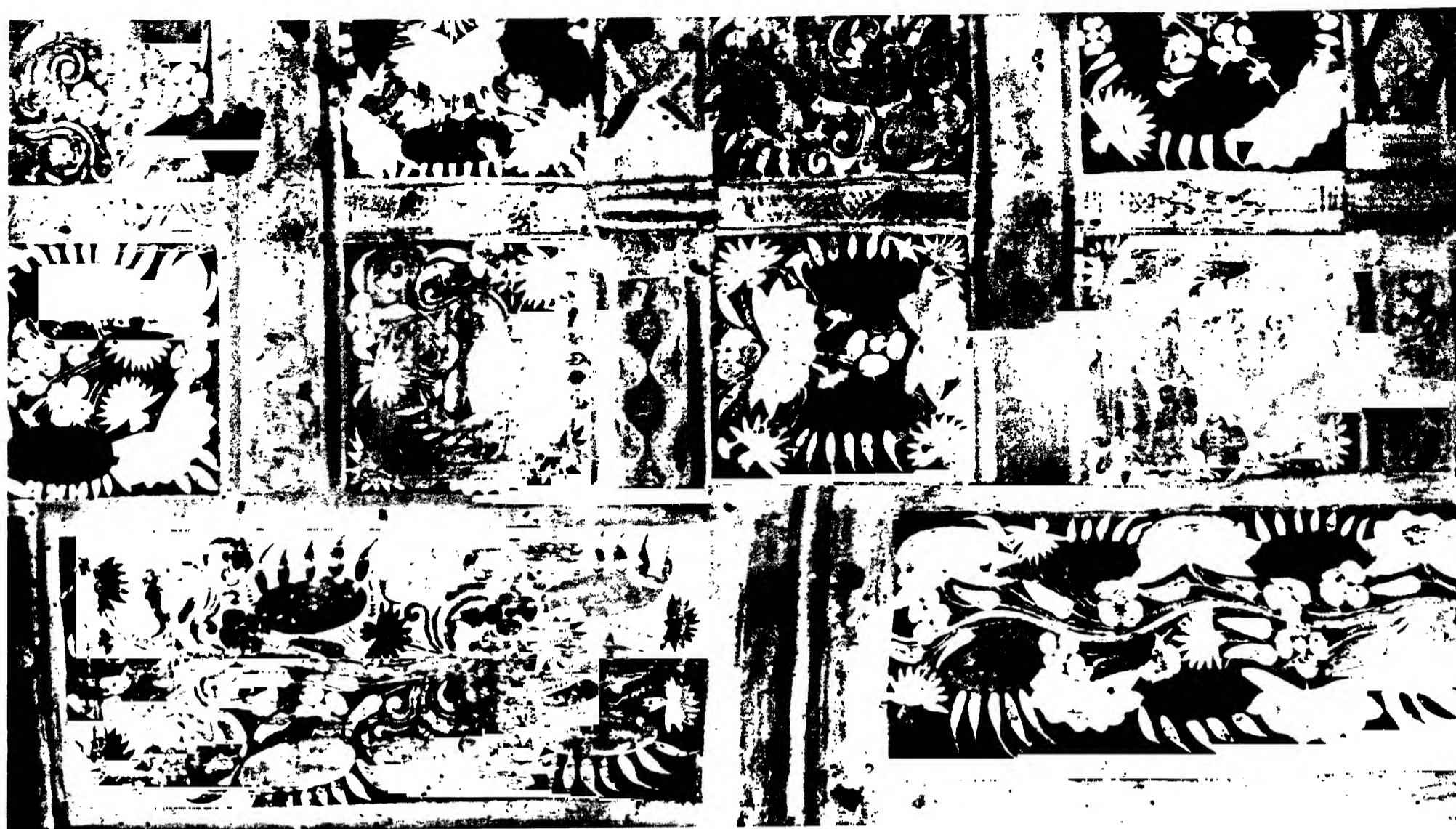


(a) THE BUDDHA PREACHING TO THE CONGREGATION: CAVE XVII



(b) THE SAME: CONTINUATION TOWARDS THE RIGHT





(a) SOME PANELS WITH FLORAL DESIGNS: CEILING OF THE VERANDA: CAVE XVII



(b) FLORAL DESIGNS AND OTHER MOTIFS: THE SAME CAVE





THE SHAD-DANTA JĀTAKA: OR THE STORY OF THE SIX-TUSKED ELEPHANT:  
FRONT CORRIDOR: CAVE XVII

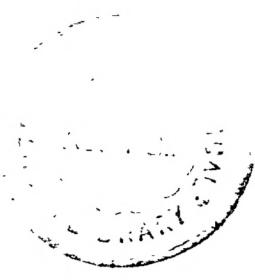




(a) THE RĀNĪ FAINTS AT THE SIGHT OF THE TUSKS: THE SHAD-DANTA JĀTAKA:  
FRONT CORRIDOR: CAVE XVII



(b) THE SACRED MONKEY PREACHING TO THE RĀJĀ AND HIS ATTENDANTS: THE MAHĀKAPI  
JĀTAKA: THE SAME CORRIDOR

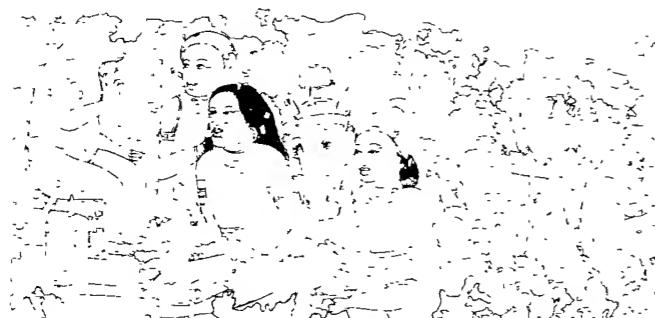




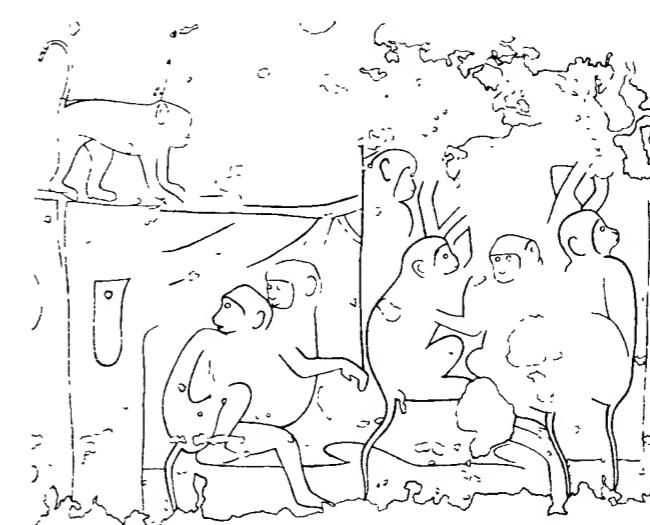
(a) THE RĀNĪ FAINTS AT THE SIGHT OF THE TUSKS: THE SHAD-DANTA JĀTAKA: CAVE XVII



(b) A FOREST SCENE: THE SAME JĀTAKA



(c) THE SACRED MONKEY PREACHING TO THE RĀJĀ AND HIS ATTENDANTS: THE MAHĀKAPI JĀTAKA

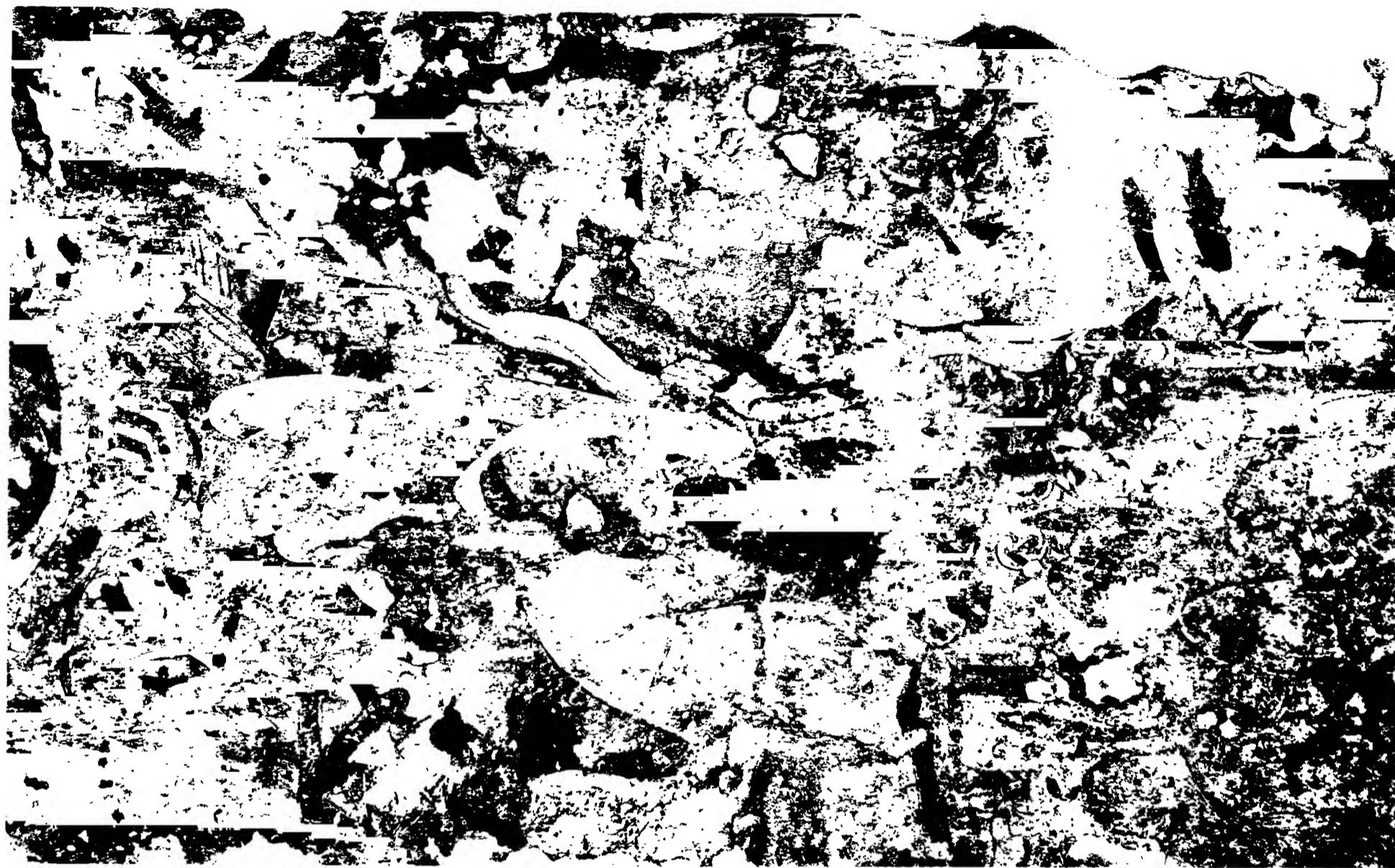


(e) A GROUP OF MONKEYS: THE SAME JĀTAKA



(d) THE ARRIVAL OF THE RĀJĀ TO PUNISH THE MONKEYS: THE SAME JĀTAKA

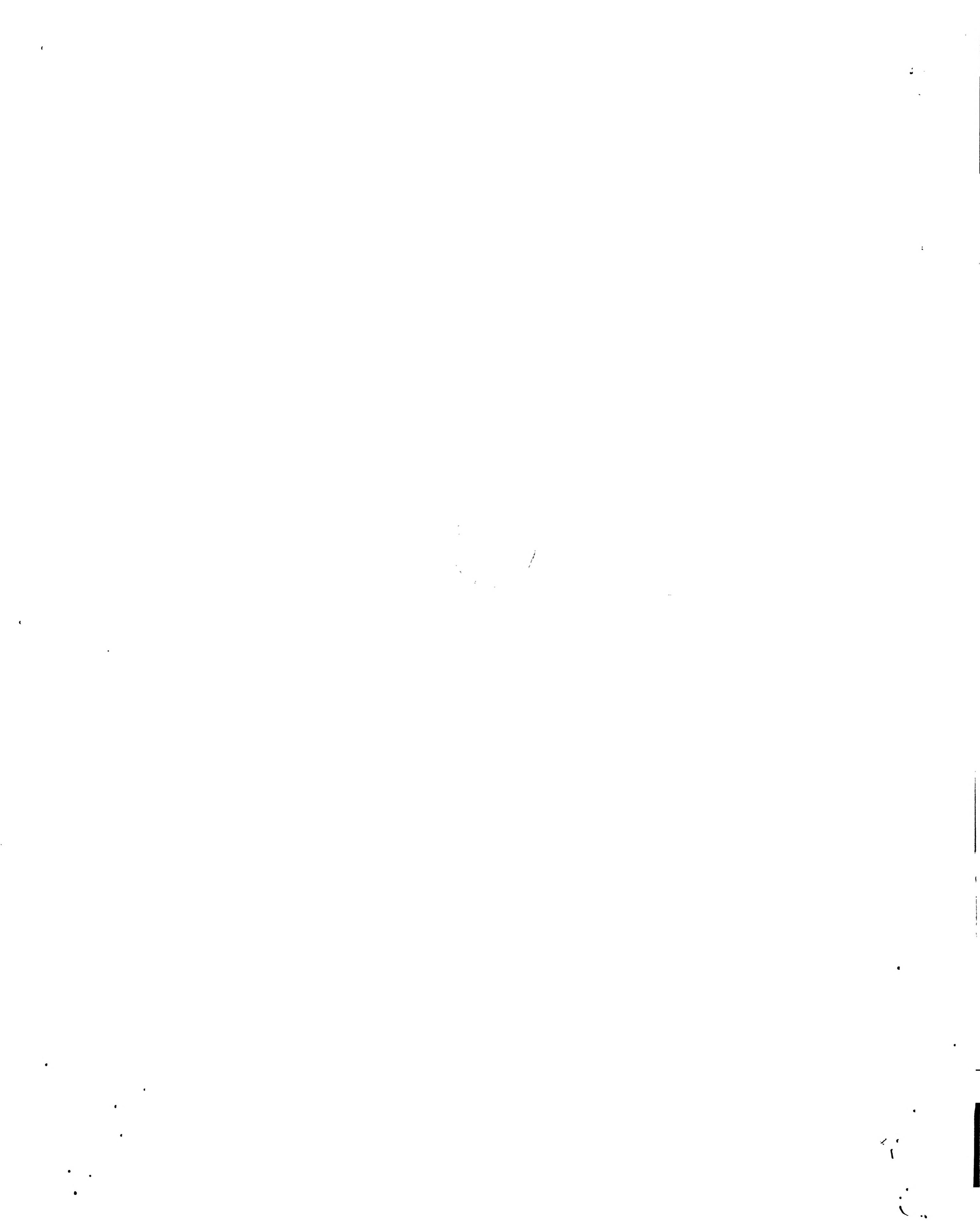




(b) THE ARRIVAL OF THE RAJA AT THE BANK OF THE STREAM:  
THE SAME JATAKA



(a) THE SACRED MONKEY HELD IN A BLANKET: THE MAHAKAPI JATAKA: CAVE XVII





(a) A PARTY OF MERCHANTS EATING THE ROAST-BALLS OF THE FLESH OF THE  
BENEVOLENT ELEPHANT: THE HASTI JATAKA: CAVE XVII



(b) A RAJA WITH ATTENDANTS: THE SAME JATAKA





A COURT SCENE: THE BESTOWAL OF THE ROYAL SWORD (?): LEFT WALL: FRONT CORRIDOR:  
CAVE XVII



(b) ANOTHER EPISODE OF THE SAME JATAKA (?)



(a) A COURT SCENE; THE JATAKA NOT IDENTIFIED; LEFT WALL; FRONT CORRIDOR;  
CAVE XVII

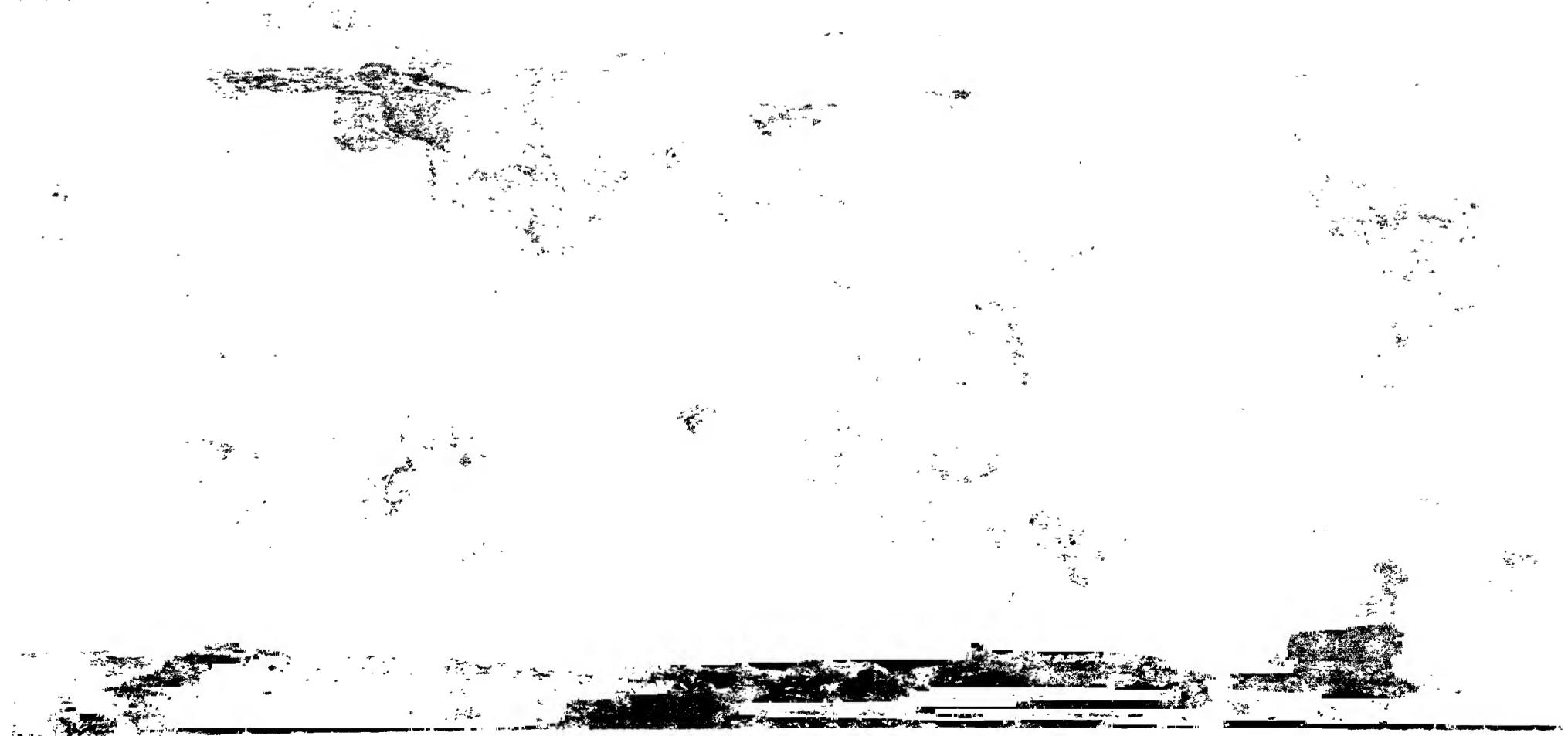






(a) THE HANSA JATAKA OR THE STORY OF THE GOLDEN GOOSE: LEFT WALL:  
FRONT CORRIDOR: CAVE XVII

(b) THE FOWLER HAS CAUGHT THE GOLDEN GOOSE  
WITH ITS MATE (?); ON THE PILASTER BETWEEN  
THE FRONT AND LEFT CORRIDORS







(a) APSARASAS (?) WITH MUSICAL INSTRUMENTS: ON THE PILASTER  
BETWEEN THE FRONT AND LEFT CORRIDORS: CAVE XVII



(b) THE BUDDHA IN THE TEACHING ATTITUDE: ON THE SAME PILASTER





(a) A PALACE SCENE: THE VSVANTARA JATAKA:  
LEFT CORRIDOR: CAVE XVII

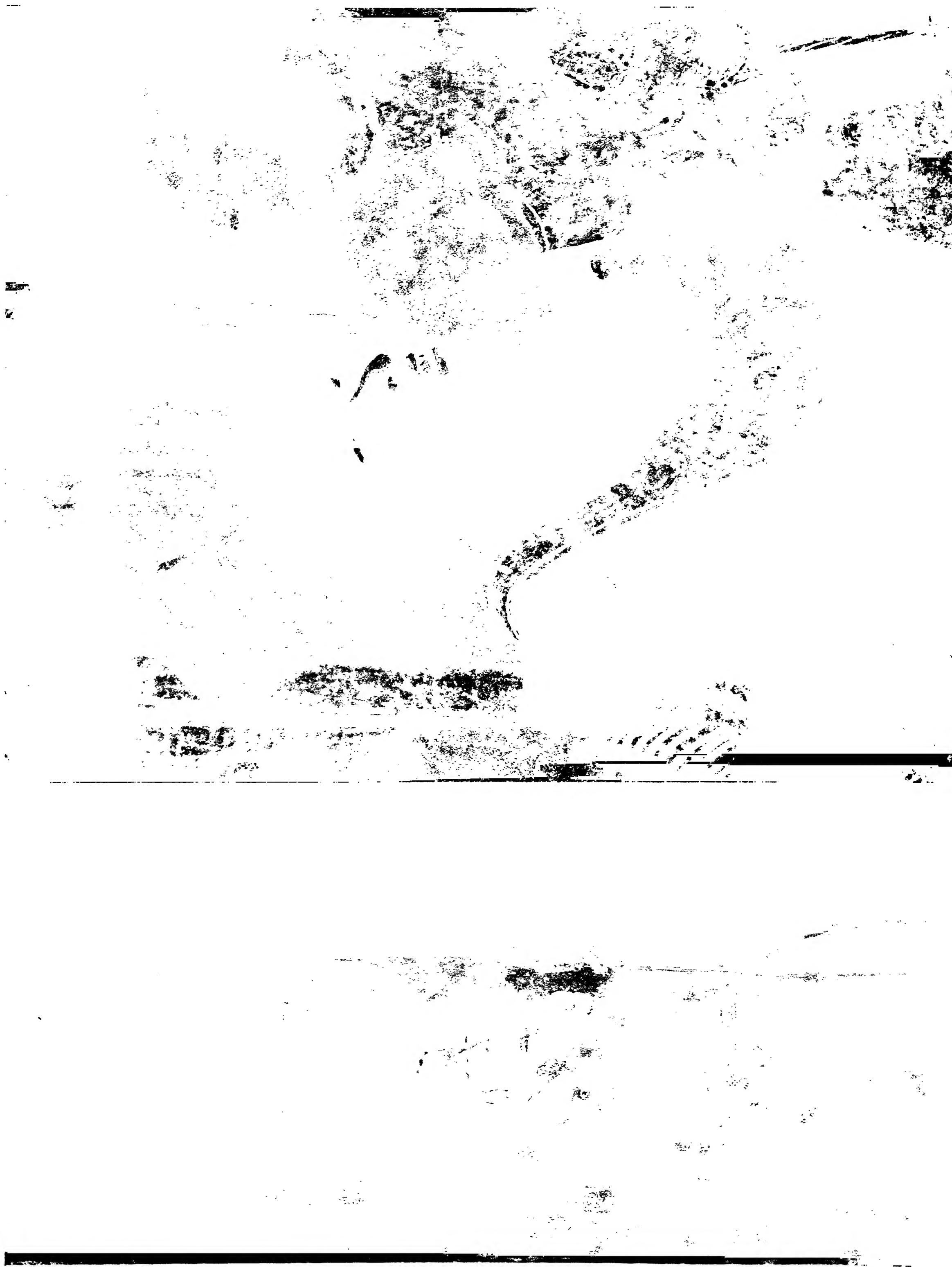


(b) THE CONTINUATION OF THE SAME  
CAVE XVII



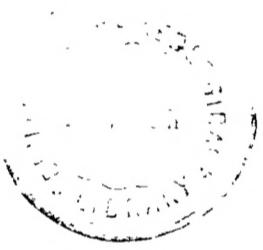
(c) ANOTHER SCENE REPRESENTING THREE  
MAIDS: THE SAME STORY

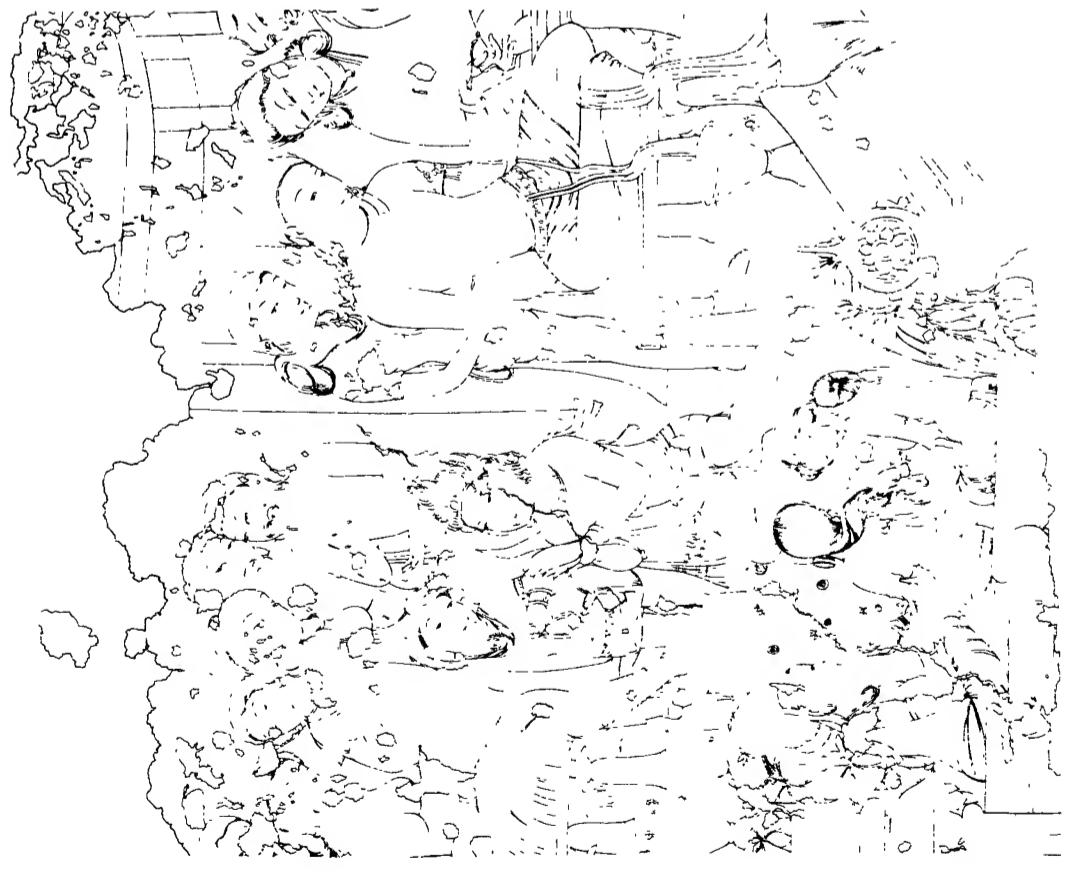




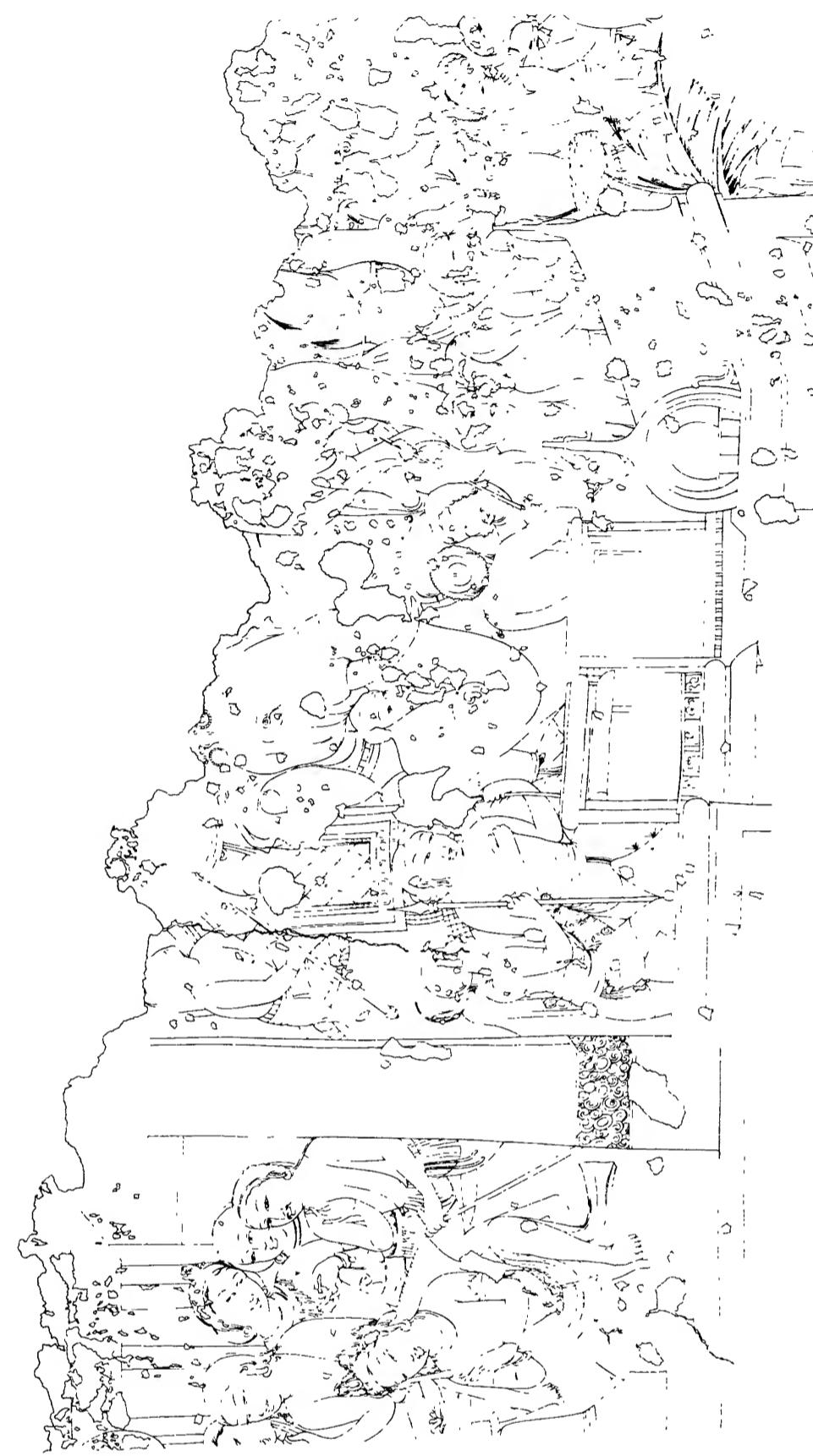
(a) A PRINCESS: THE VISVANTARA JATAKA: CAVE XVII

(b) JUJAKA RECEIVING THE RANSOM MONEY: THE SAME JATAKA

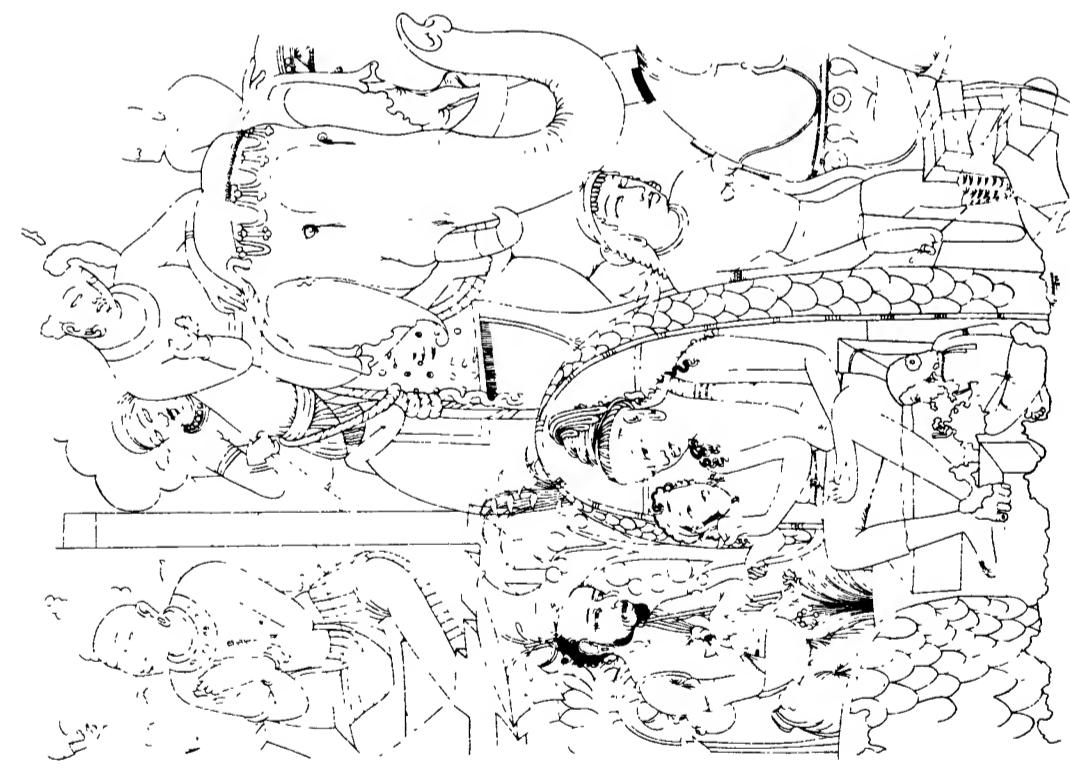




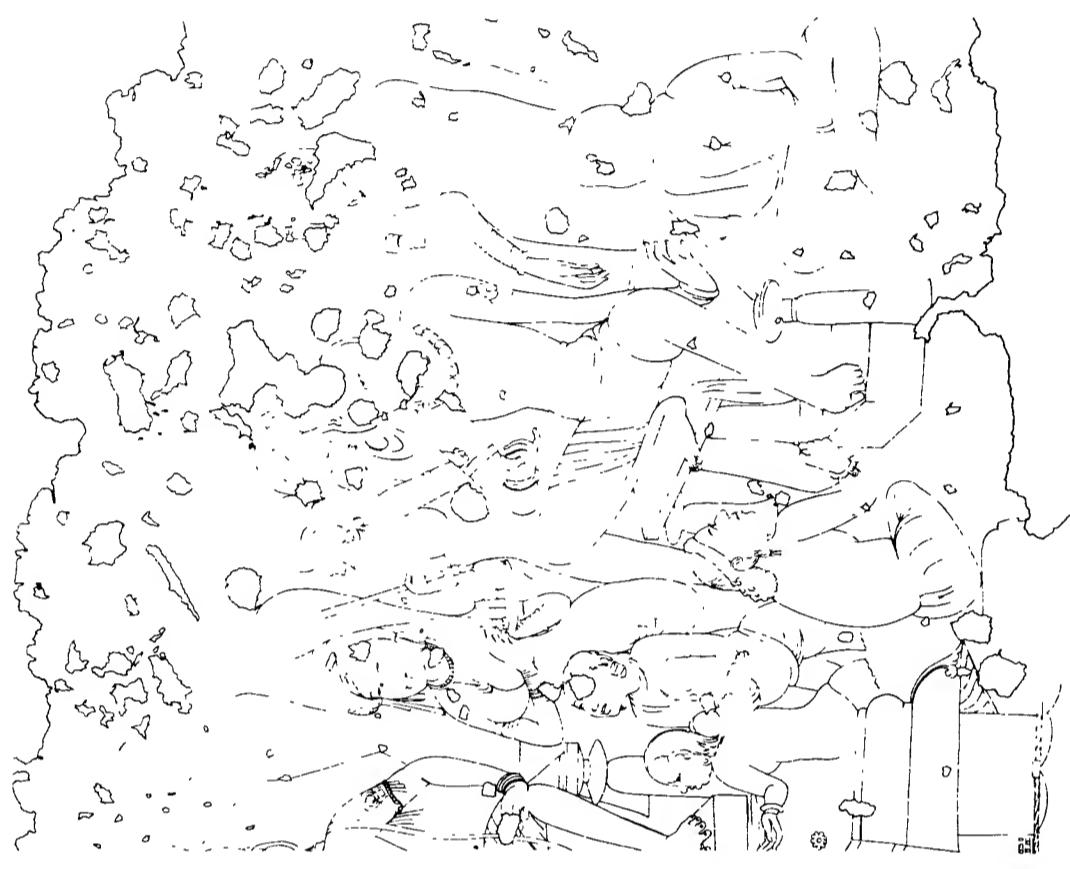
(a) A PALACE SCENE: THE VISVANTARA JATAKA: CAVE XVII



(b) VIŚVANTARA LEAVING THE CITY WITH HIS RETINUE: THE SAME JATAKA



(c) JUJAKA PRAYING FOR A GIFT: THE SAME JATAKA



(d) ANOTHER EPISODE: THE SAME JATAKA





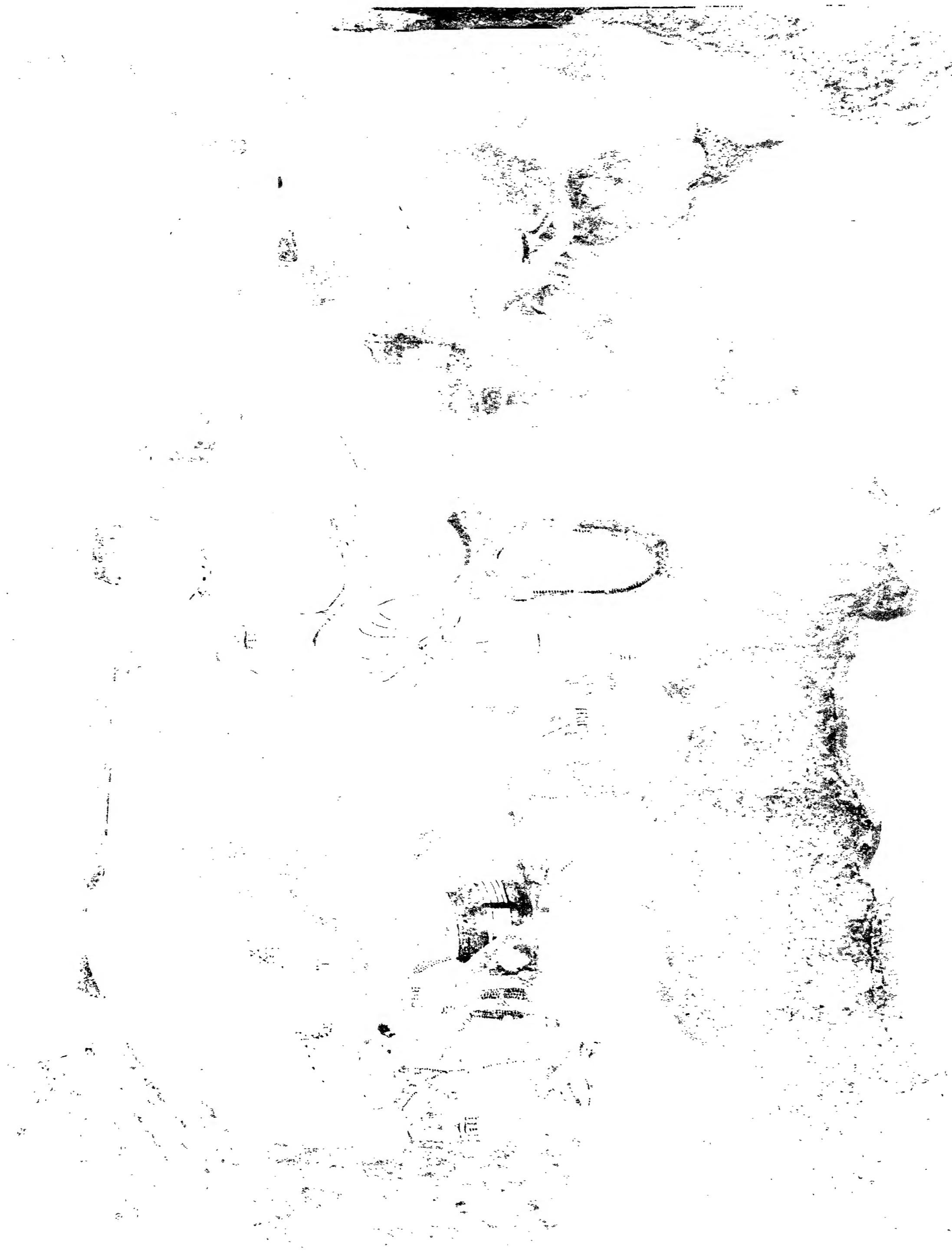
(a) A PALACE SCENE: THE VIŠVANTARA JĀTAKA: LEFT CORRIDOR: CAVE XVII

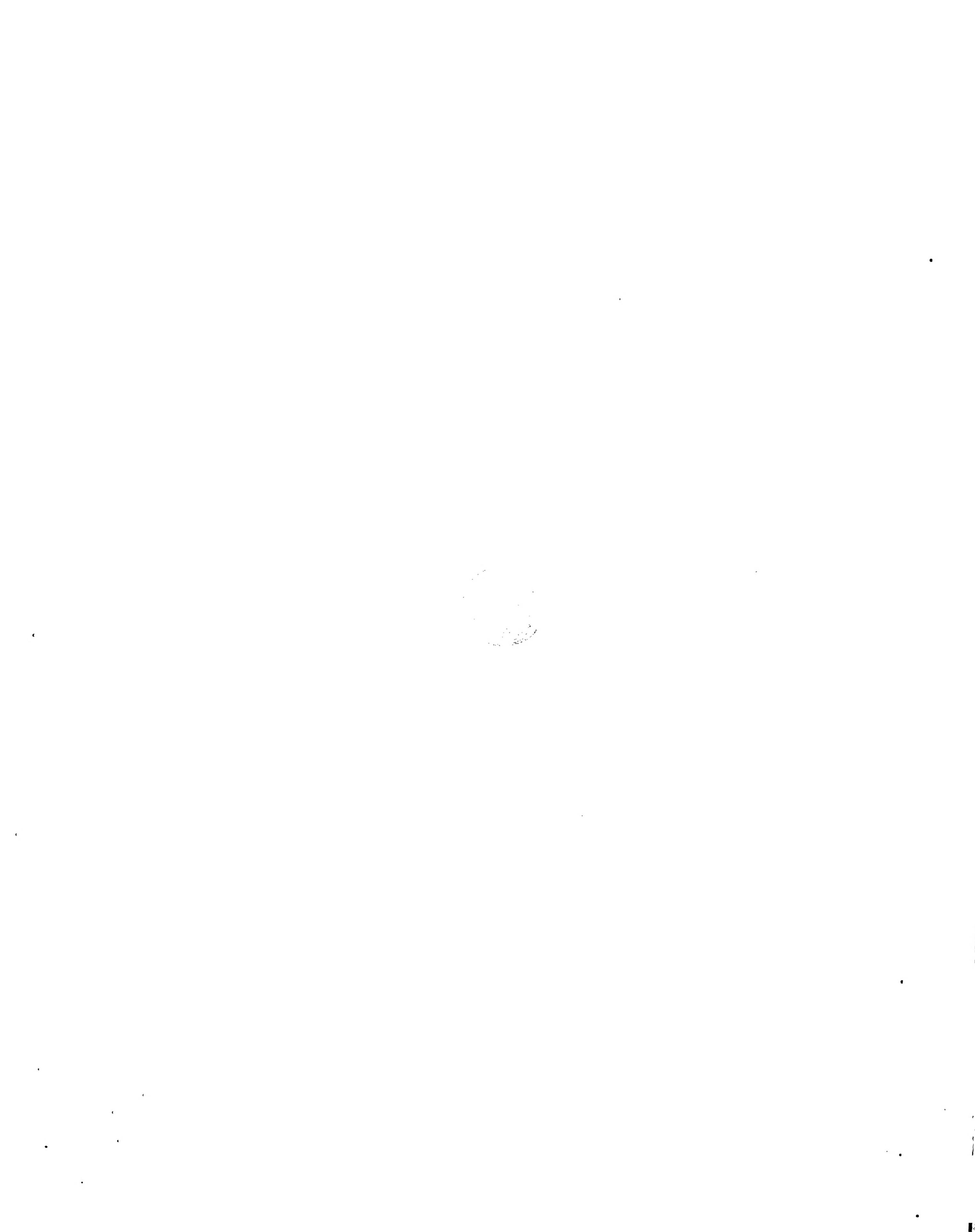


(b) A COURT SCENE: THE SAME JĀTAKA



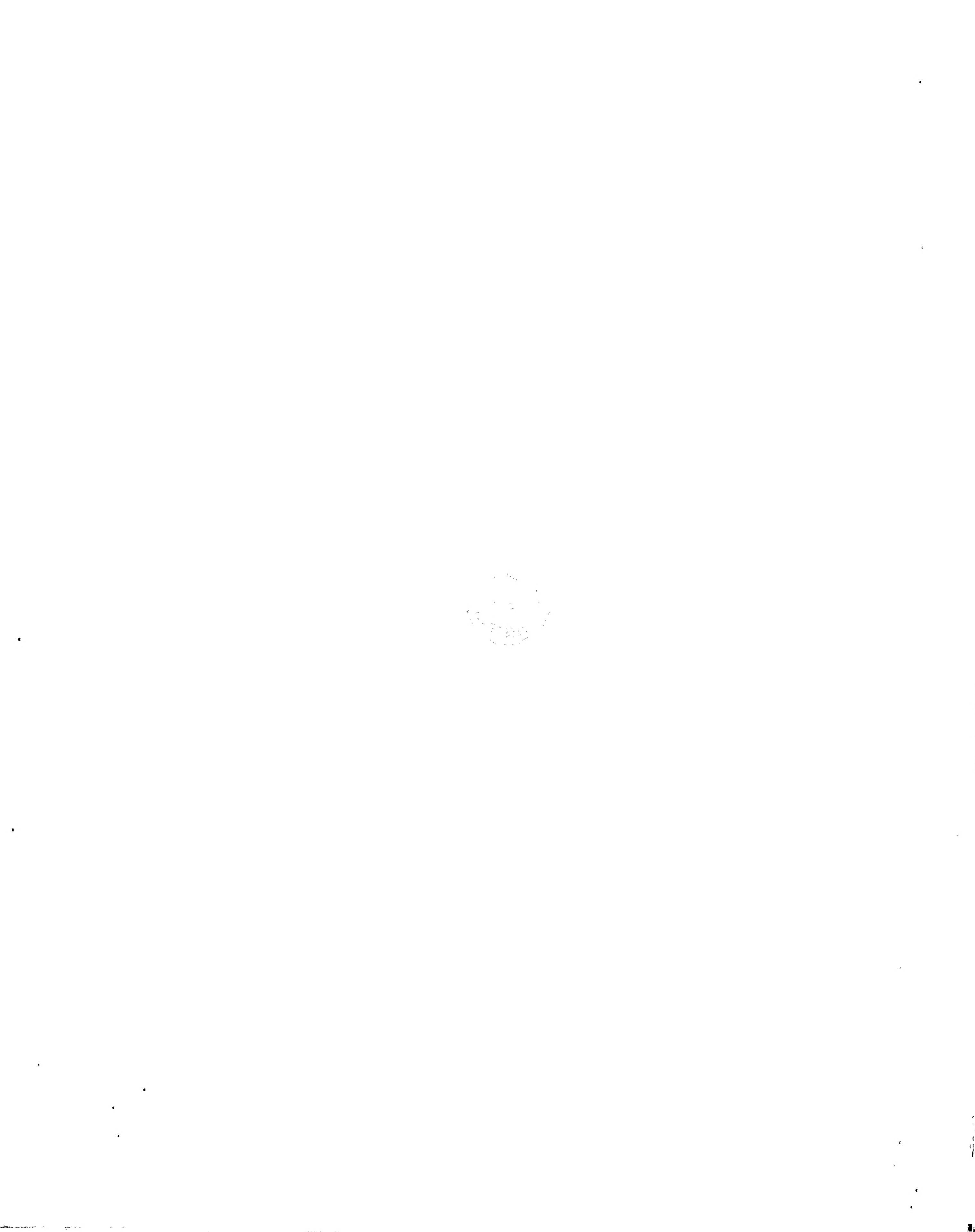
VISVANTARA WITH HIS WIFE DRIVING IN A FOUR-HORSE CHARIOT; LEFT WALL: CAVE XVII

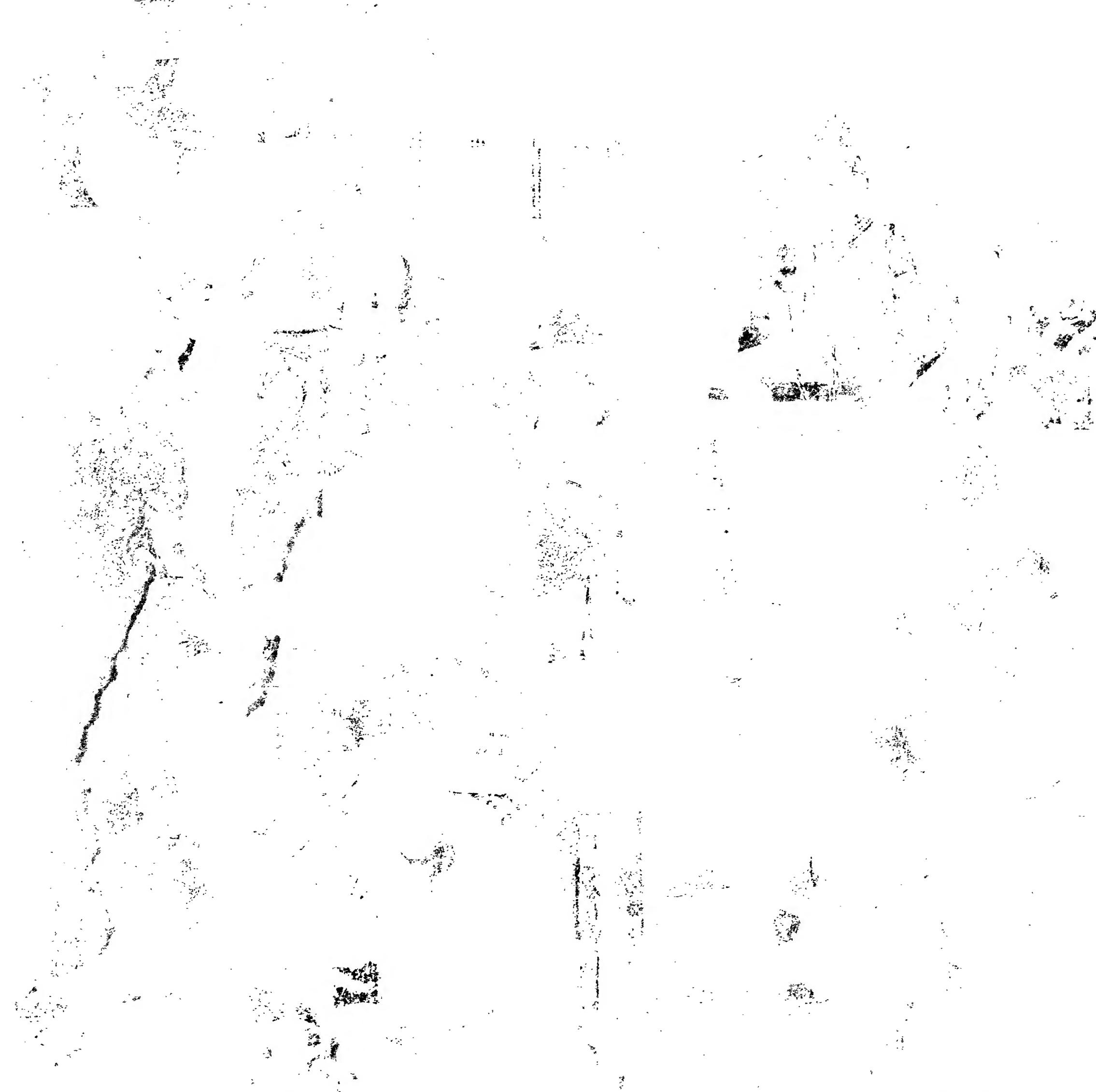




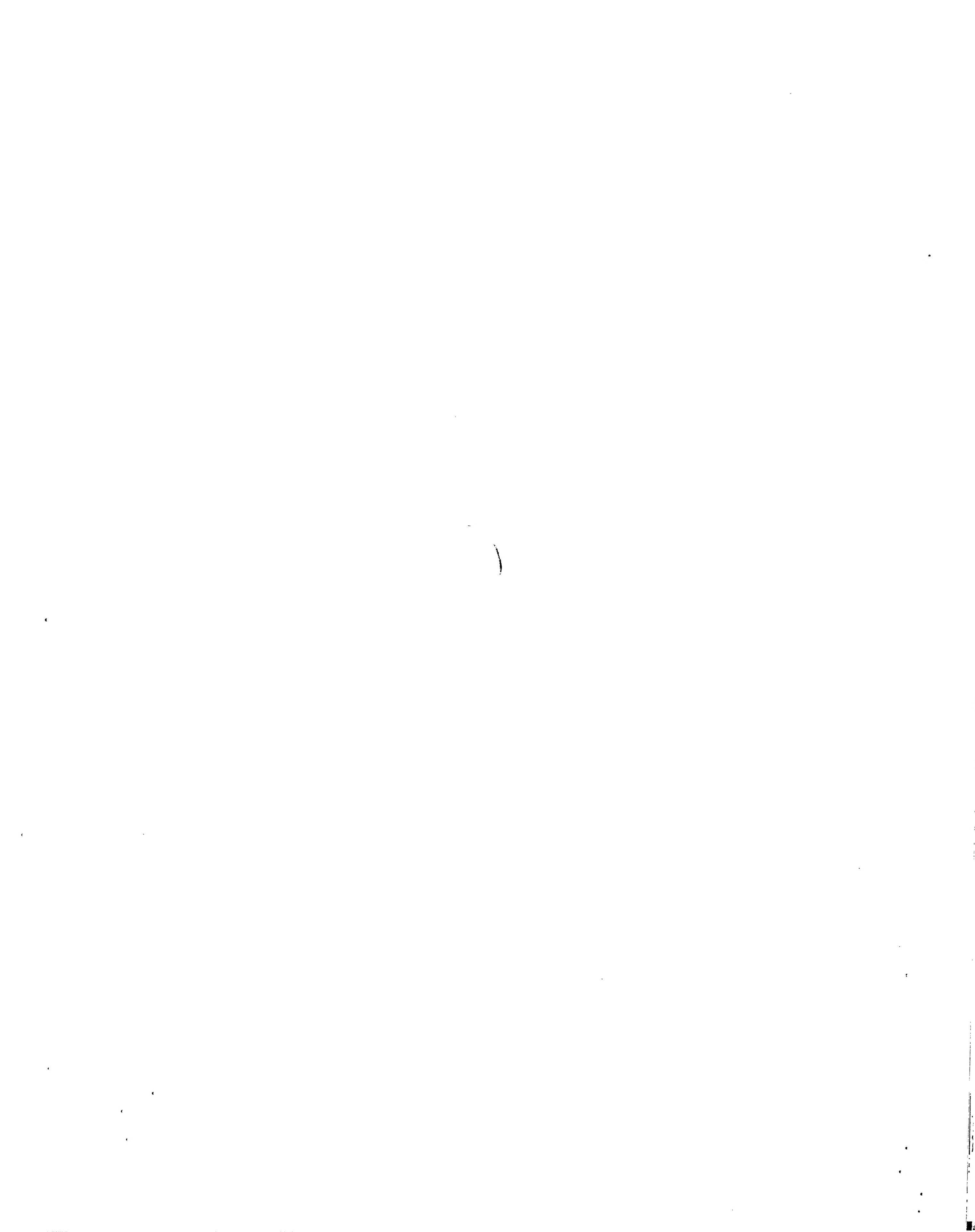


THE BRAHMAN PRAYING FOR A GIFT FROM VISVANTARA AND MADRI: LEFT CORRIDOR:  
CAVE XVII





THE LAST EPISODE OF THE VIŠVANTARA JĀTAKA: THE PAYMENT OF RANSOM AND THE RESTORATION OF THE CHILDREN: CAVE XVII



THE BRAHMAN PRAYING FOR A GIFT FROM VISVANTARA AND MADRI WITH OTHER EPISODES:  
LEFT CORRIDOR: CAVE XVII







(a) A YAKSHA AND YAKSHINI: ON THE  
PILASTER BETWEEN THE LEFT AND  
BACK CORRIDORS: CAVE XVII



(b) APSARASAS (?): ON THE SAME PILASTER



(c) A BATTLE SCENE: THE JATAKA NOT IDENTIFIED: BACK CORRIDOR: CAVE XVII





A BATTLE SCENE: THE JATAKA NOT IDENTIFIED: RIGHT OF XXVII (a): CAVE XVII





(a) THE STORY OF A BENEVOLENT MONKEY: THE MAHAKAPI JATAKA II: LEFT WALL:  
BACK CORRIDOR; CAVE XVII



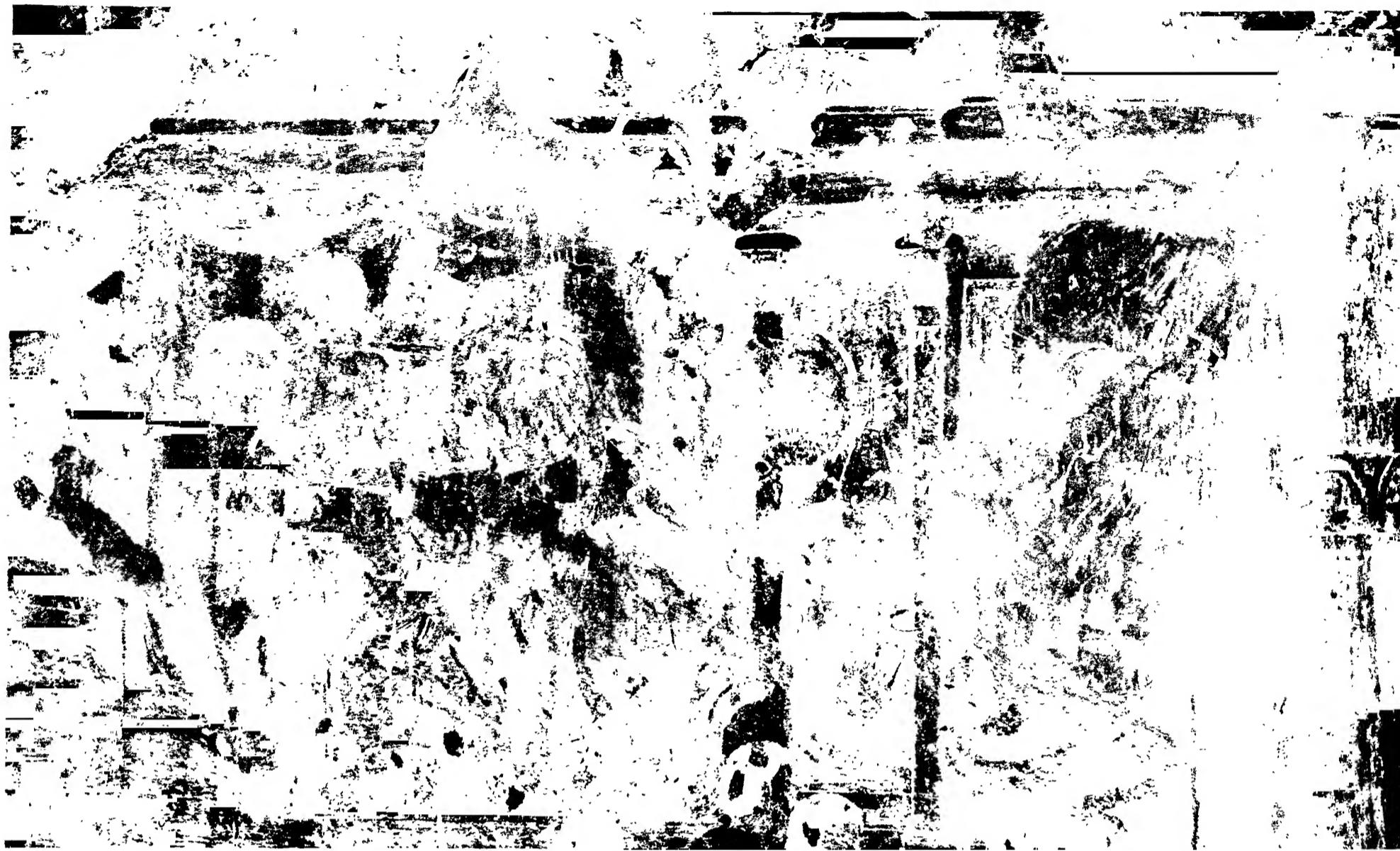
(b) A PRINCE RIDING ON A HORSE: THE SUTASOMA  
JATAKA (?); ON THE SAME WALL





THE BUDDHA PREACHING IN THE TUSHITA HEAVEN AND TWO OTHER SCENES: CAVE XVII





(a) THE PRINCE SAUDĀSA PRACTISING THE THROW OF JAVELIN: THE SUTASOMA JĀTAKA:  
BACK CORRIDOR: CAVE XVII



(b) THE PRINCE SAUDĀSA BRANDISHING HIS SWORD AGAINST THE ARMY WHICH HAS ATTACKED  
HIM: THE SAME JĀTAKA





(a) THE ROYAL KITCHEN WITH PANTRY AND DINING-ROOM: THE SUTASOMA JĀTAKA:  
BACK WALL: CAVE XVII



(b) THE ABHISHEKA SCENE: THE SAME JATAKA





(a) THE LIONESS PROCEEDING TO THE RĀJĀ'S PALACE THROUGH A BAZAAR: THE SUTASOMA JĀTAKA: CAVE XVII



(b) THE LIONESS IN FRONT OF THE RĀJĀ: THE SAME JĀTAKA





A PALACE SCENE: AN ENLARGEMENT OF THE SUBJECT IN THE UPPERMOST PANEL  
OF PLATE XXXIII (b)





(b) A MAN TO BE SLAUGHTERED FOR THE CANNIBAL PRINCE SAUDASA AND TWO OTHER SCENES OF THE SAME JATAKA



(a) THE LIONESS LICKING THE FEET OF THE RAJA: THE SUTASOMA JATAKA:  
BACK WALL: CAVE XVII

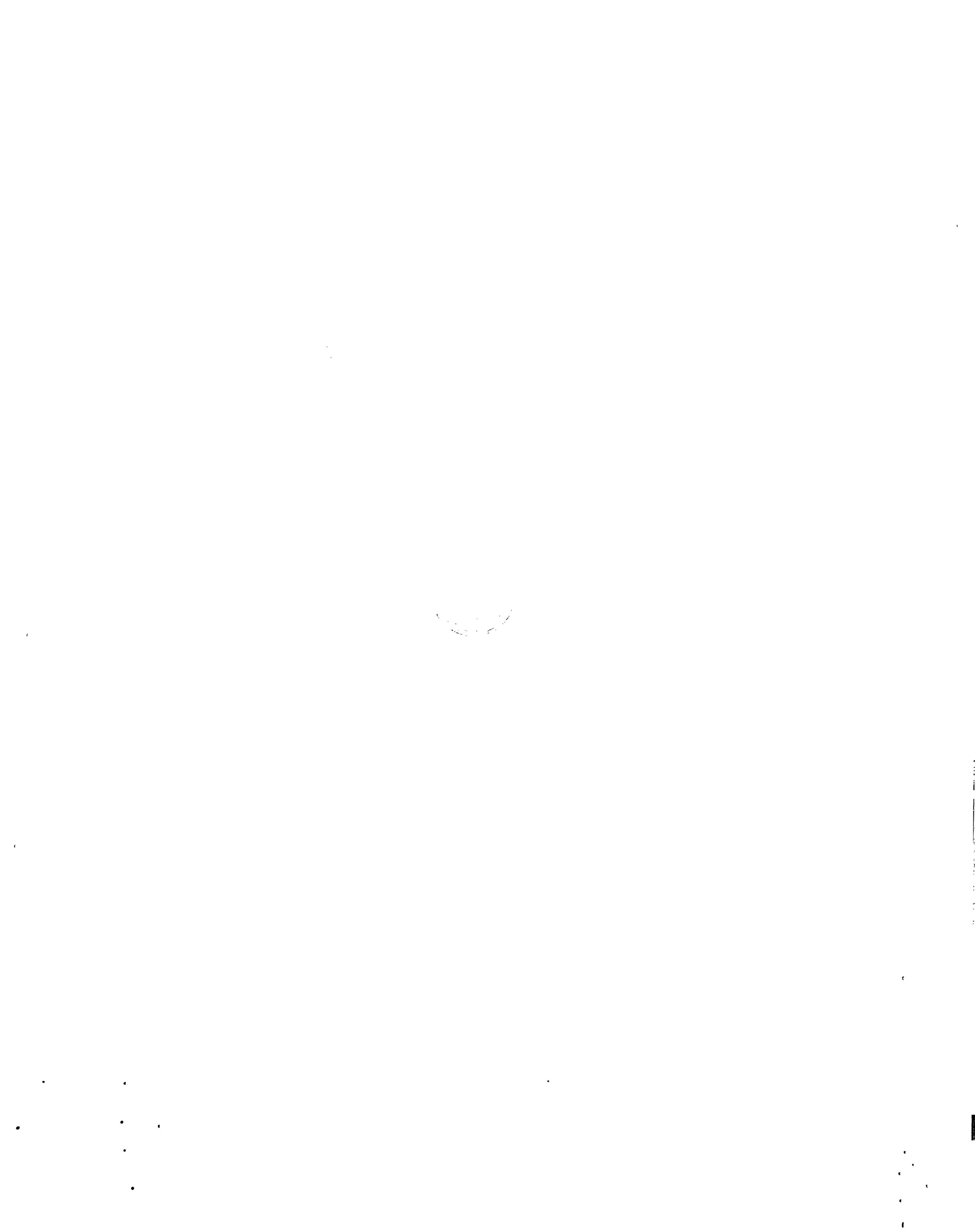




(a) THE ARRIVAL OF A PRINCE AT AN HERMITAGE: THE SUTASOMA JATAKA:  
CAVE XVII



(b) THE SAME JATAKA: CONTINUATION





(a) A RIVERINE SCENE: THE SUTASOMA JĀTAKA (?): BACK WALL: CAVE XVII



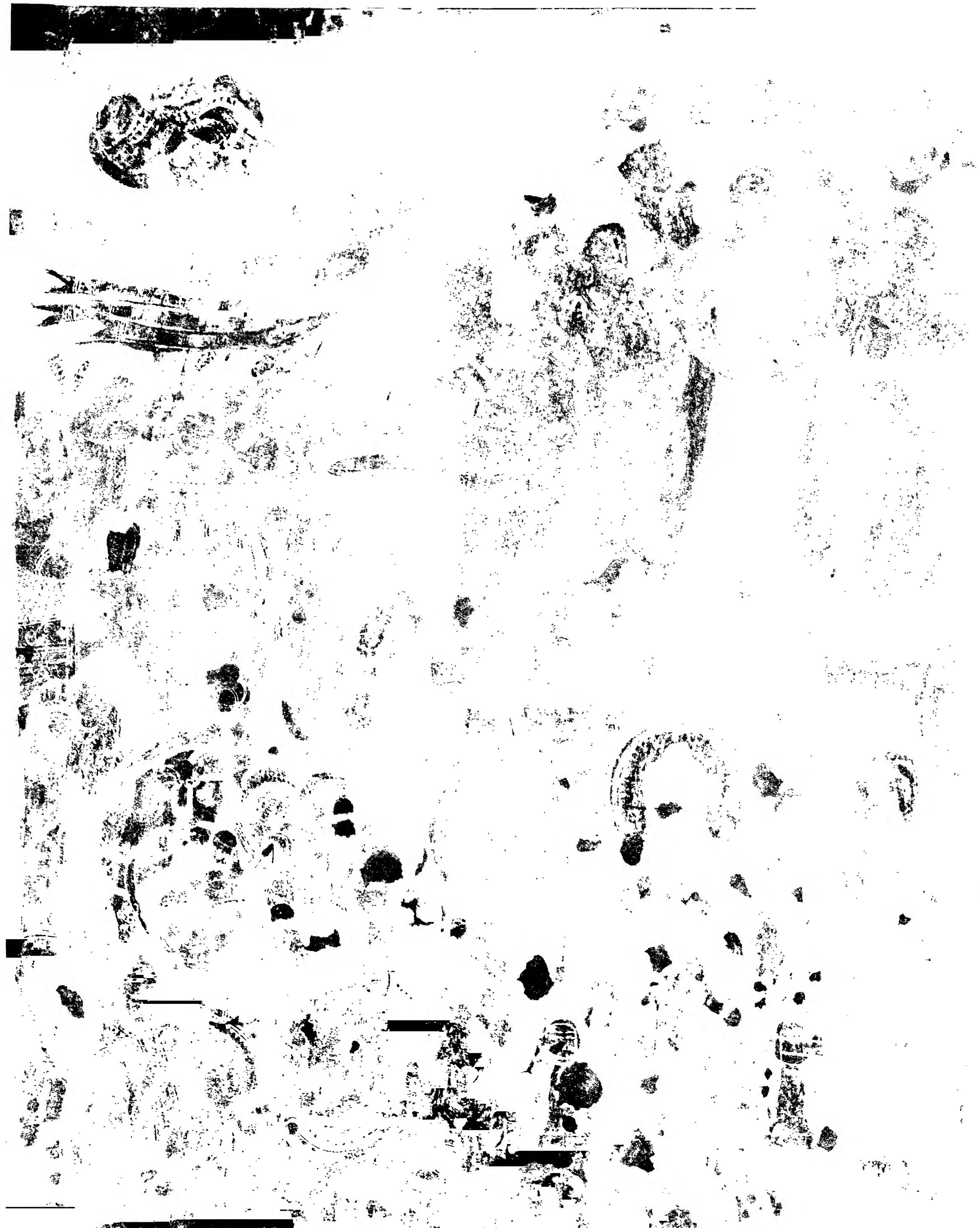
(b) THE MARCH OF AN ARMY: THE LOWER PART OF (a)





THE MARCH OF AN ARMY: THE SUTASOMA JATAKA (?): BACK WALL: BACK CORRIDOR:  
CAVE XVII





THE BUDDHA PREACHING TO THE CONGREGATION: CAVE XVII



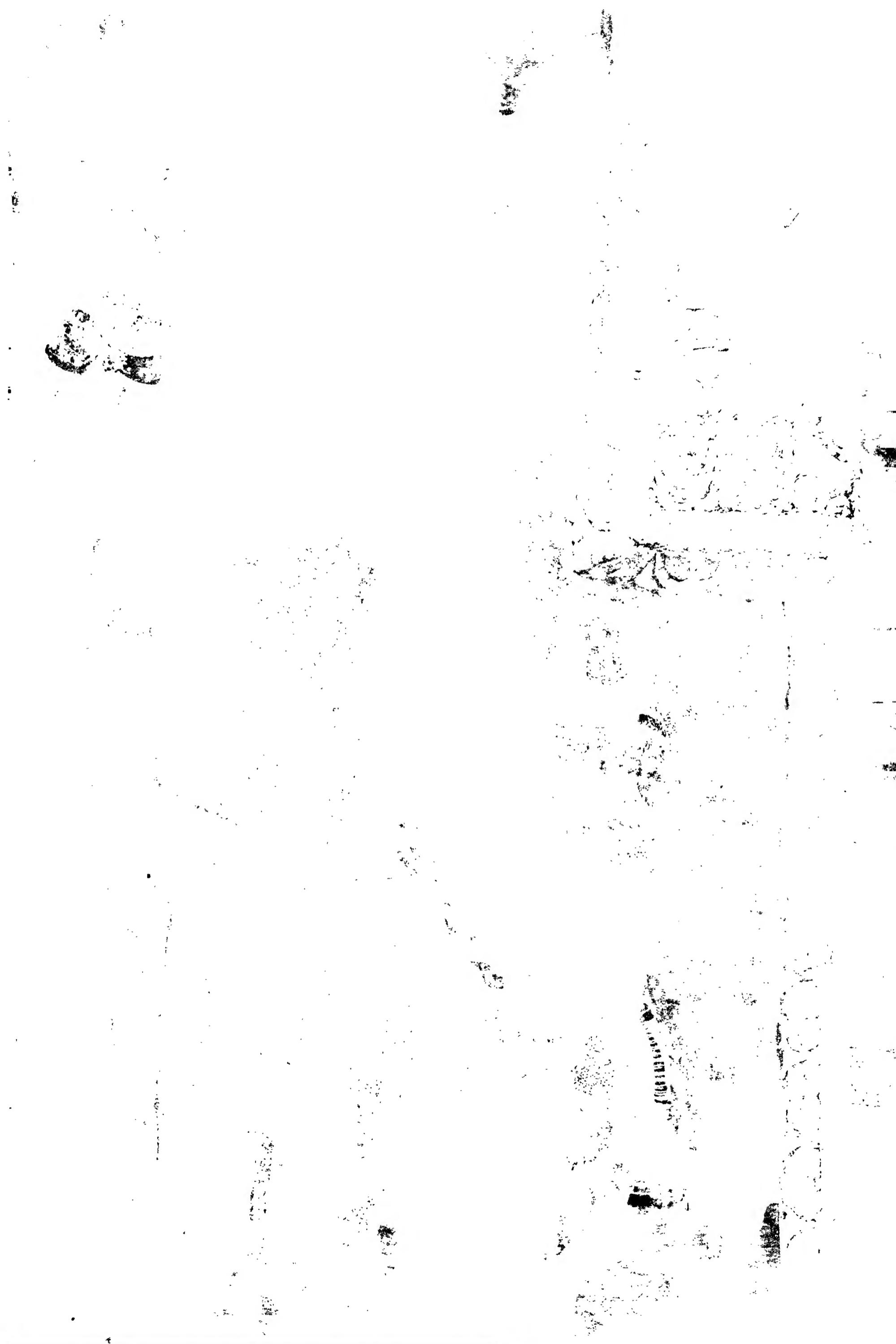


(b) THE MOTHER AND CHILD BEFORE THE BUDDHA: BACK WALL:  
ANTE-CHAMBER: THE SAME CAVE



(a) A GROUP OF LADIES LISTENING TO THE SERMON OF THE BUDDHA:  
LEFT WALL: ANTE-CHAMBER: CAVE XVII



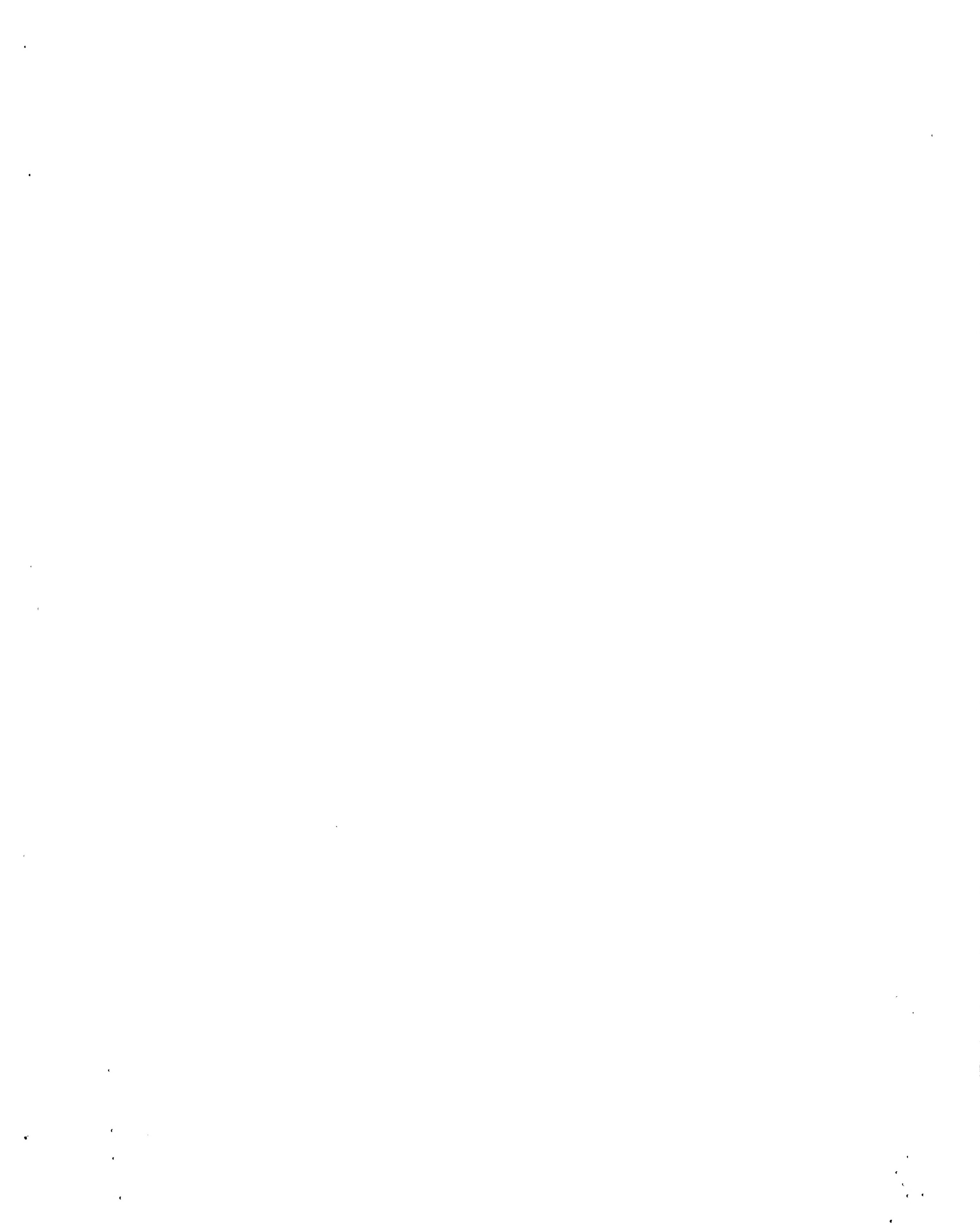


THE MOTHER AND CHILD BEFORE THE BUDDHA: BACK WALL: ANTE-CHAMBER: CAVE XVII





THE BUDDHA IN DIFFERENT ATTITUDES (*MUDRAS*): RIGHT WALL OF THE ANTE-CHAMBER:  
CAVE XVII

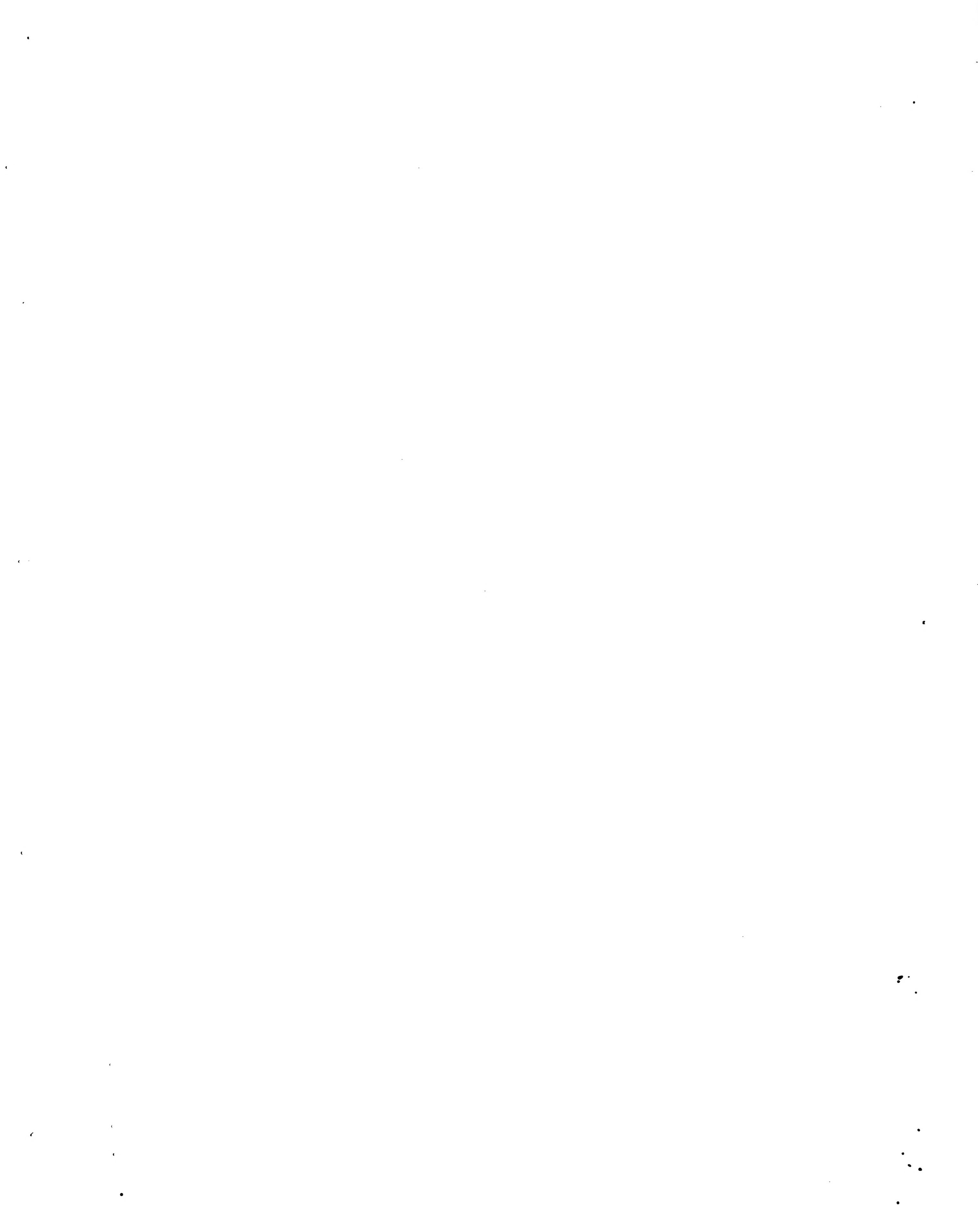


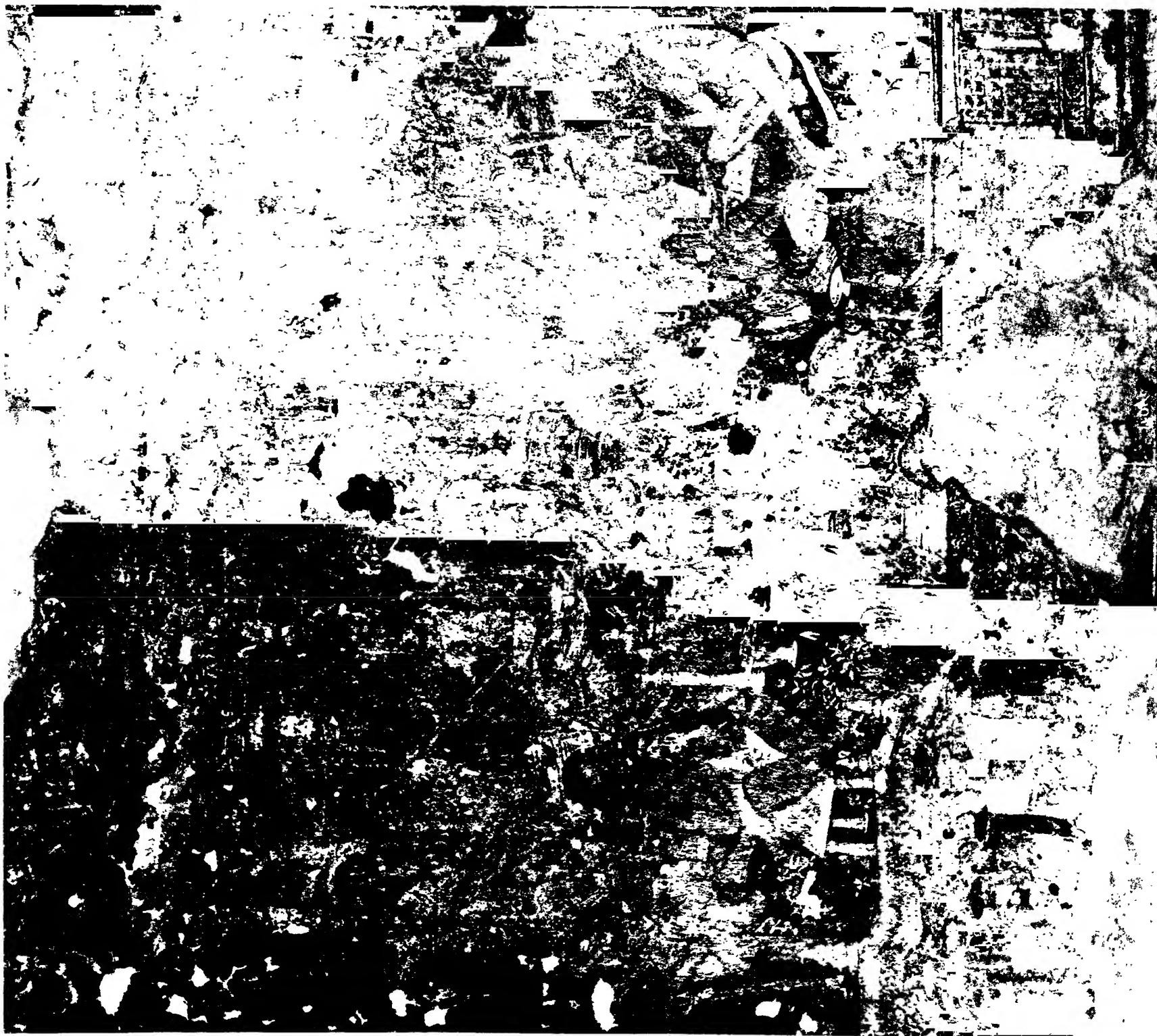


(b) THE GROUP OF MONKS: ON THE SAME WALL



(a) AN ELEPHANT RIDER: RIGHT WALL OF THE ANTE-CHAMBER: CAVE XVII





(a) A PALACE SCENE: THE JATAKA NOT IDENTIFIED: BACK CORRIDOR: RIGHT OF THE ANTE-CHAMBER: CAVE XVII



(b) CONTINUATION OF THE SAME





(a) A PALACE SCENE: THE JĀTAKA NOT IDENTIFIED: BACK CORRIDOR: CAVE XVII

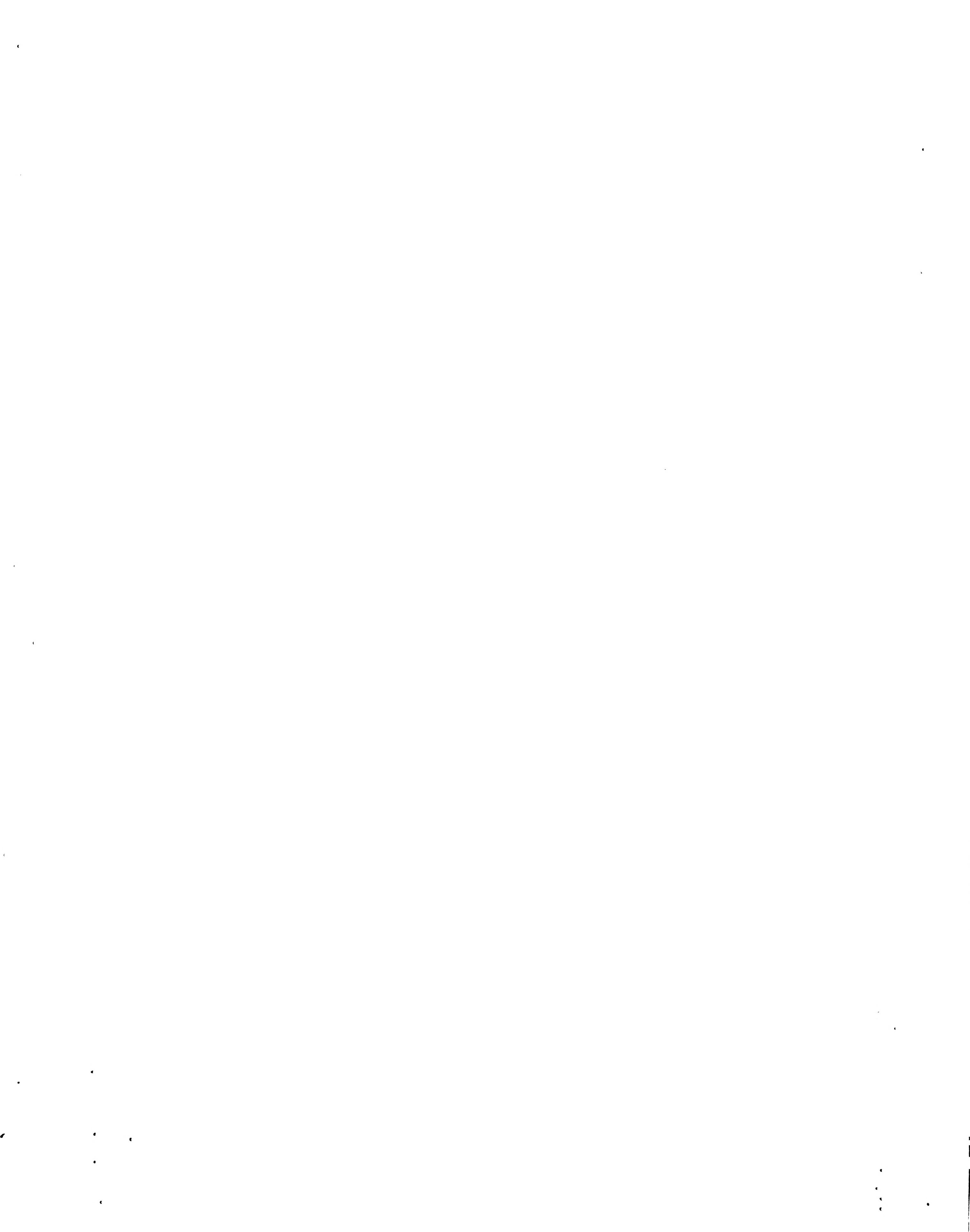


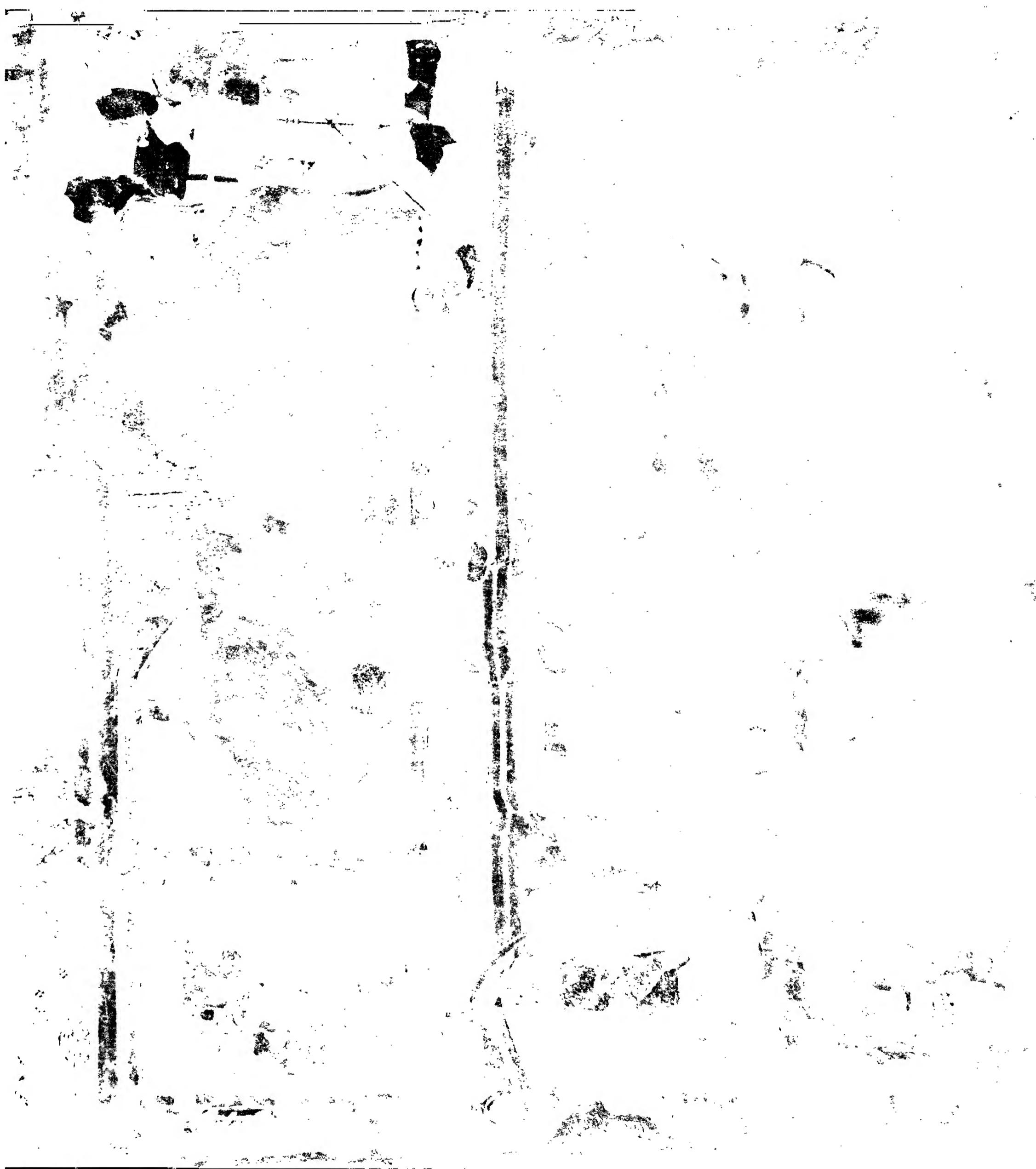
(b) A RĀJĀ GOING OUT WITH HIS RETINUE FOR A HUNT: THE SARABHA JĀTAKA:  
BACK CORRIDOR: CAVE XVII



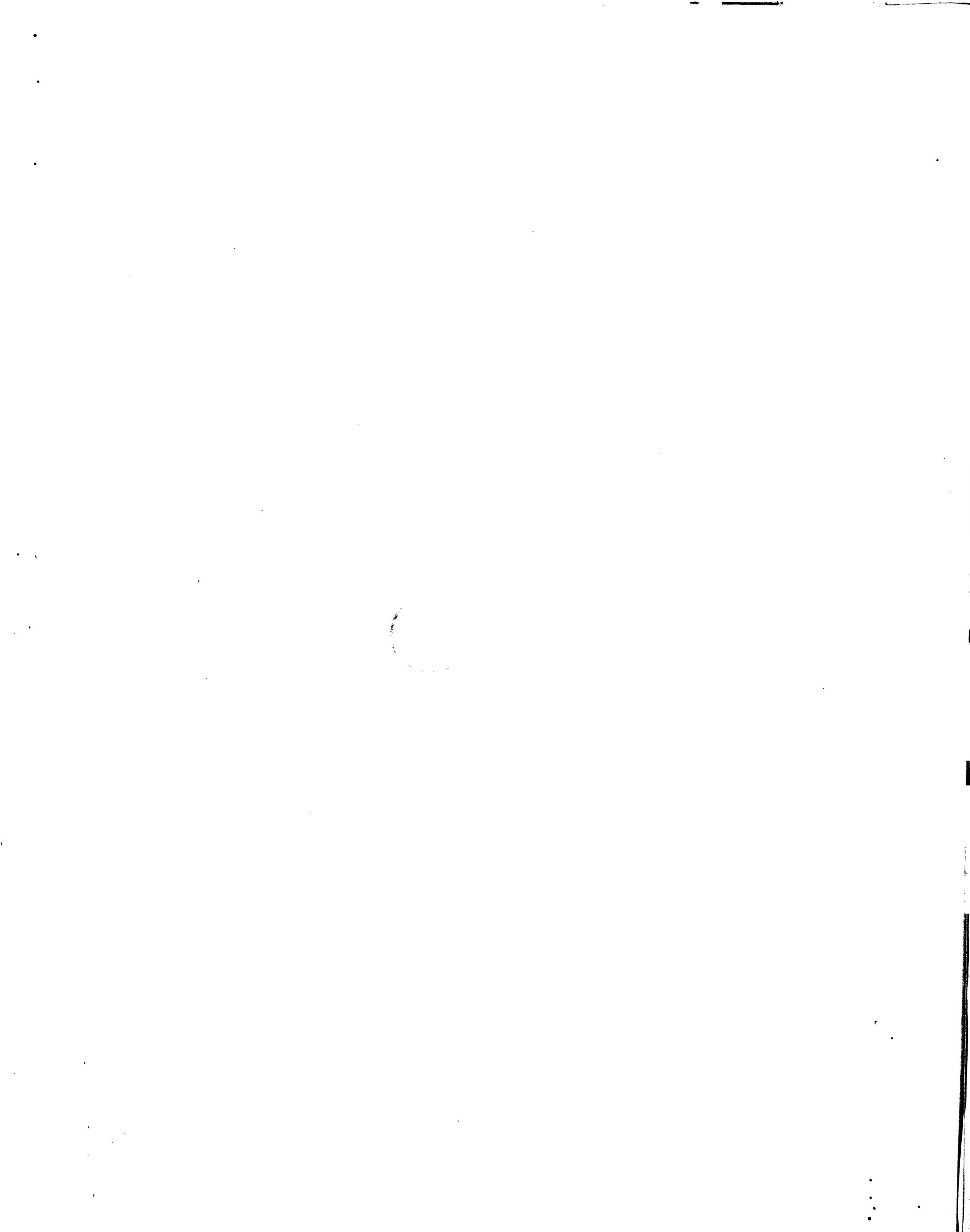


THE BENEVOLENT STAG SAVES THE LIFE OF THE RAJA: THE SARABHA JATAKA:  
BACK CORRIDOR: CAVE XVII





THE STORY OF A DUTIFUL ELEPHANT WHO HAD BLIND PARENTS: THE MATRIPOSHAKA JATAKA:  
BACK CORRIDOR: CAVE XVII

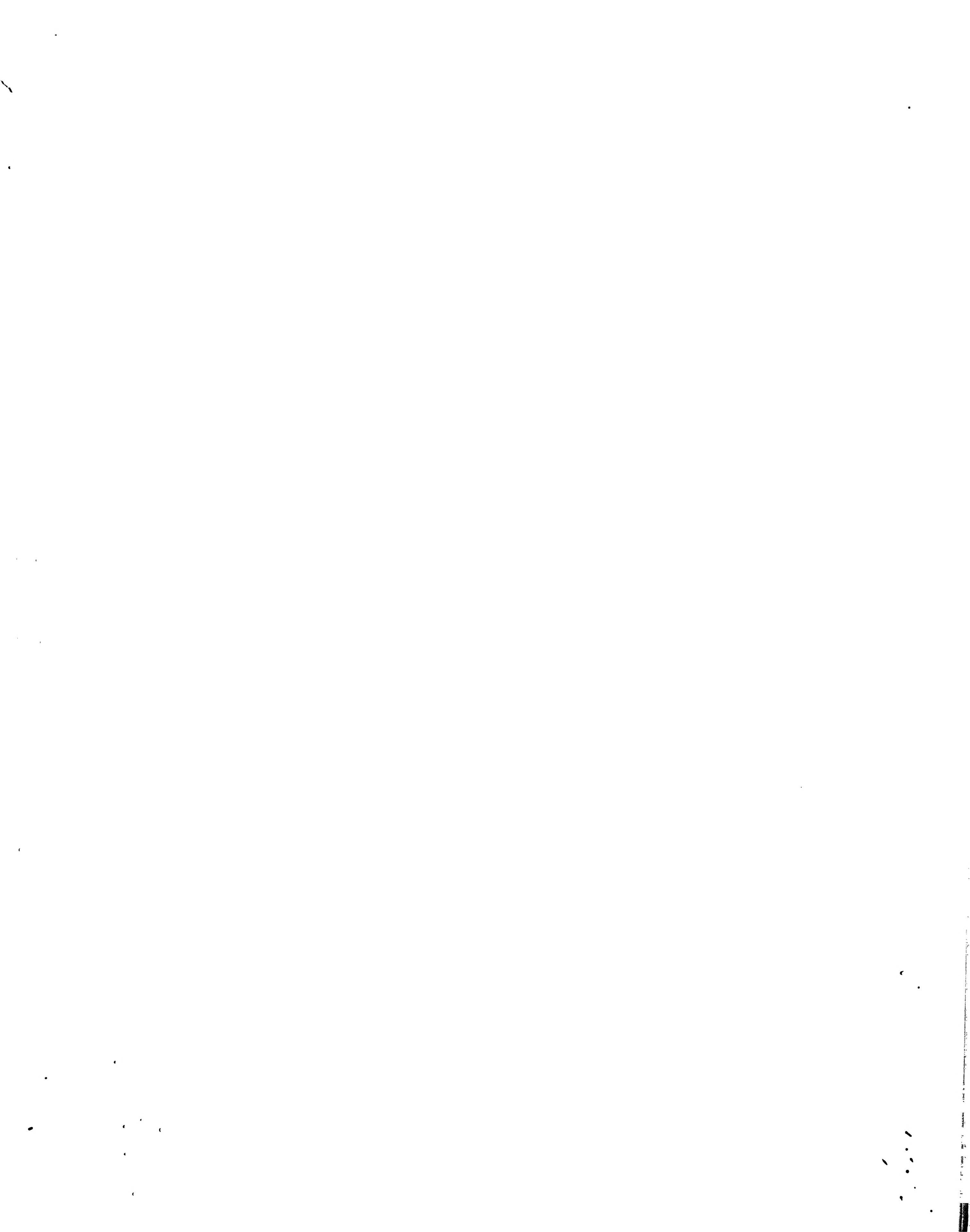




(a) A PALACE SCENE: THE MĀTRIPOSHAKA JĀTAKA:  
CAVE XVII



(b) FEEDING THE DUTIFUL ELEPHANT: THE SAME JĀTAKA



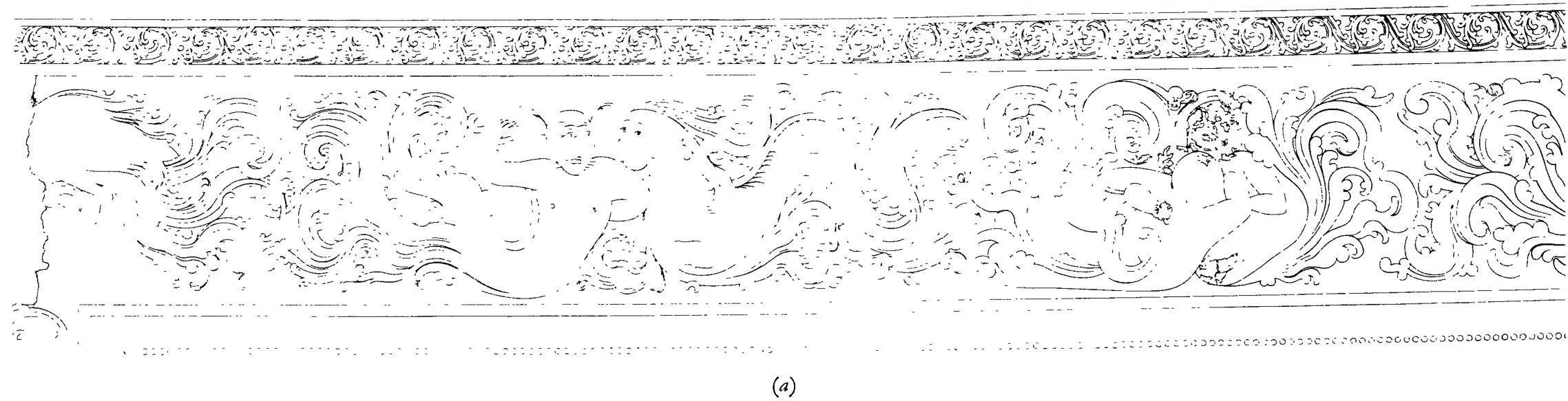


(a) THE STORY OF A FISH WHICH SAVED THE PEOPLE FROM A DROUGHT:  
THE MATSYA JĀTAKA: BACK WALL: CAVE XVII

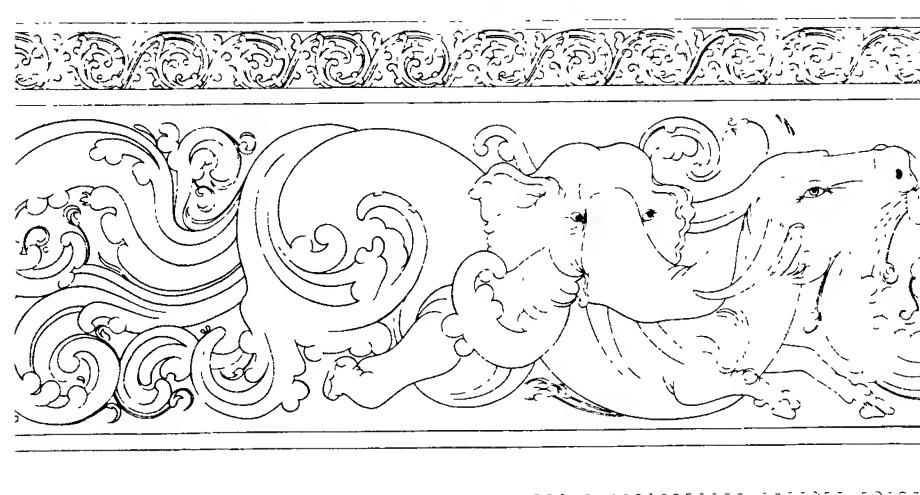


(b) THE STORY OF A YOUNG HERMIT WHO HAD BLIND PARENTS:  
THE SYĀMA JĀTAKA: ON THE SAME WALL





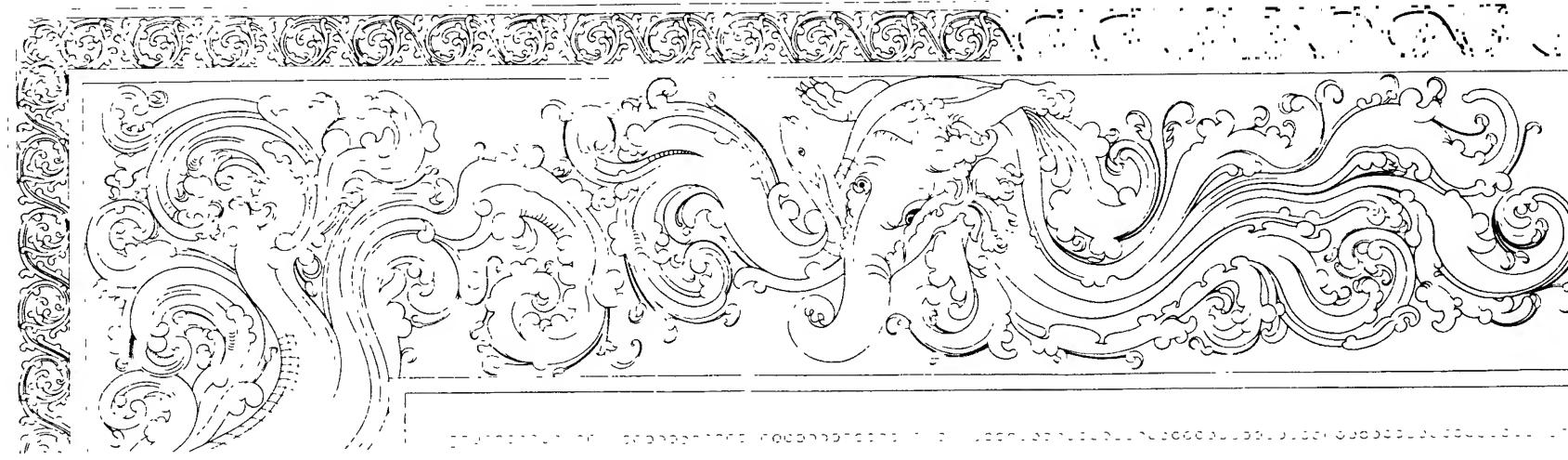
(a)



(b)



(c)



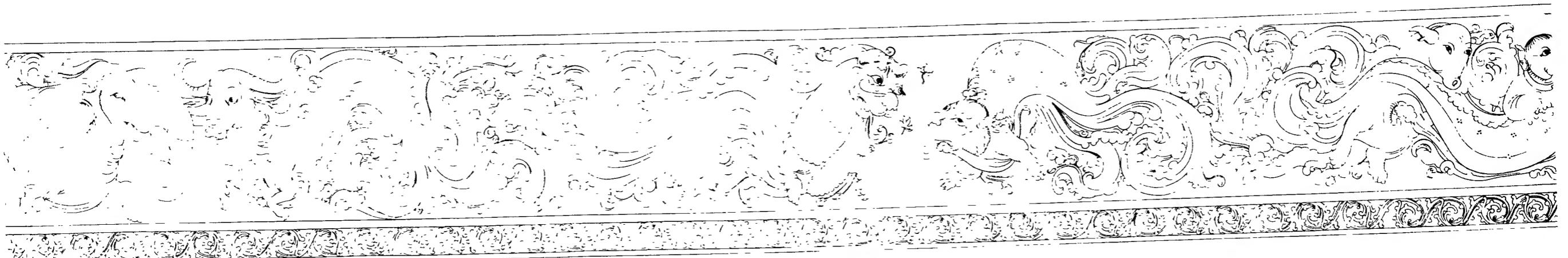
(d)



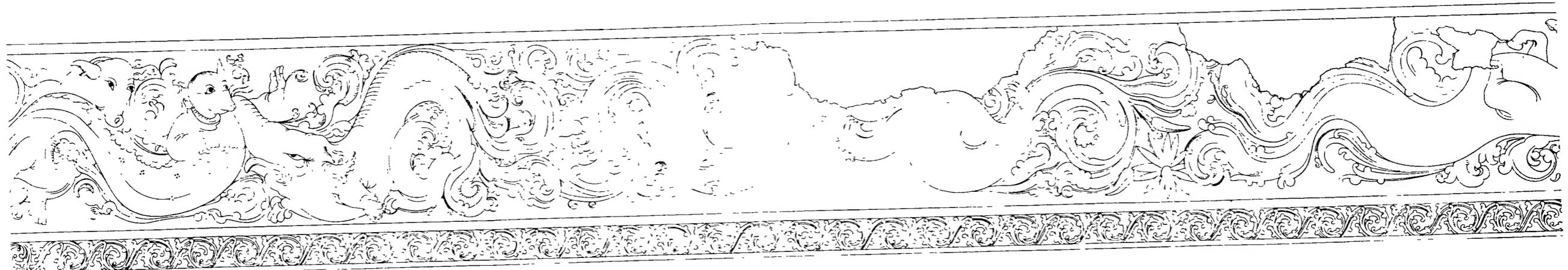
(e)

THE DECORATIVE BANDS REPRESENTING ANIMAL MOTIFS: CEILING OF THE HALL:  
CAVE XVII

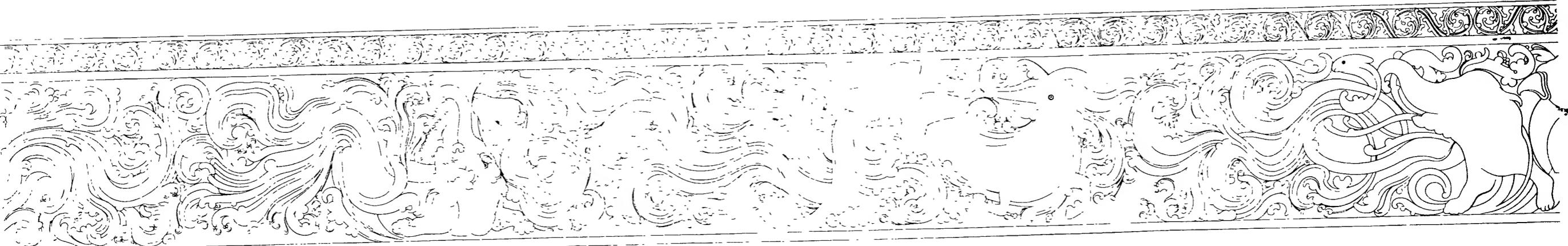




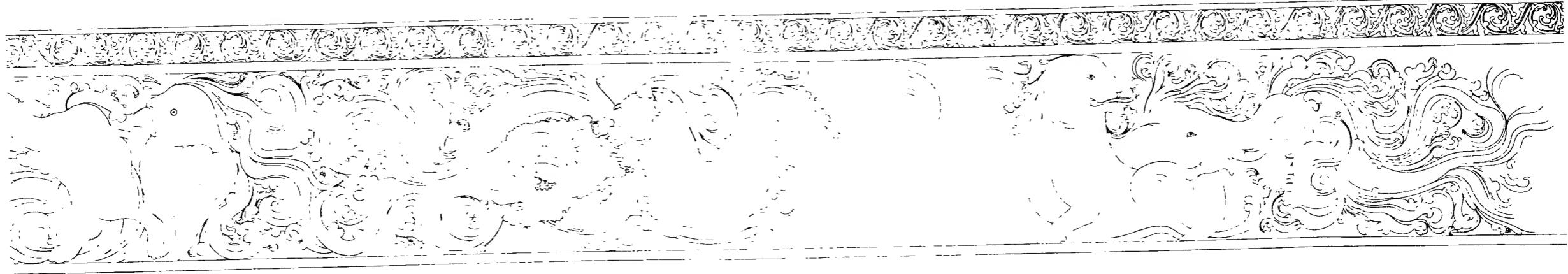
(a)



(b)



(c)



(d)

THE DECORATIVE BANDS REPRESENTING ANIMAL MOTIFS: CEILING OF THE HALL:  
CAVE XVII

(



(a) THE MATSYA JĀTAKA: CAVE XVII



(c) THE CAPTURE OF THE SACRED DEER: THE SAME JĀTAKA

(b) THE HERD OF DEER: THE MRIGA JĀTAKA (?):  
CAVE XVII

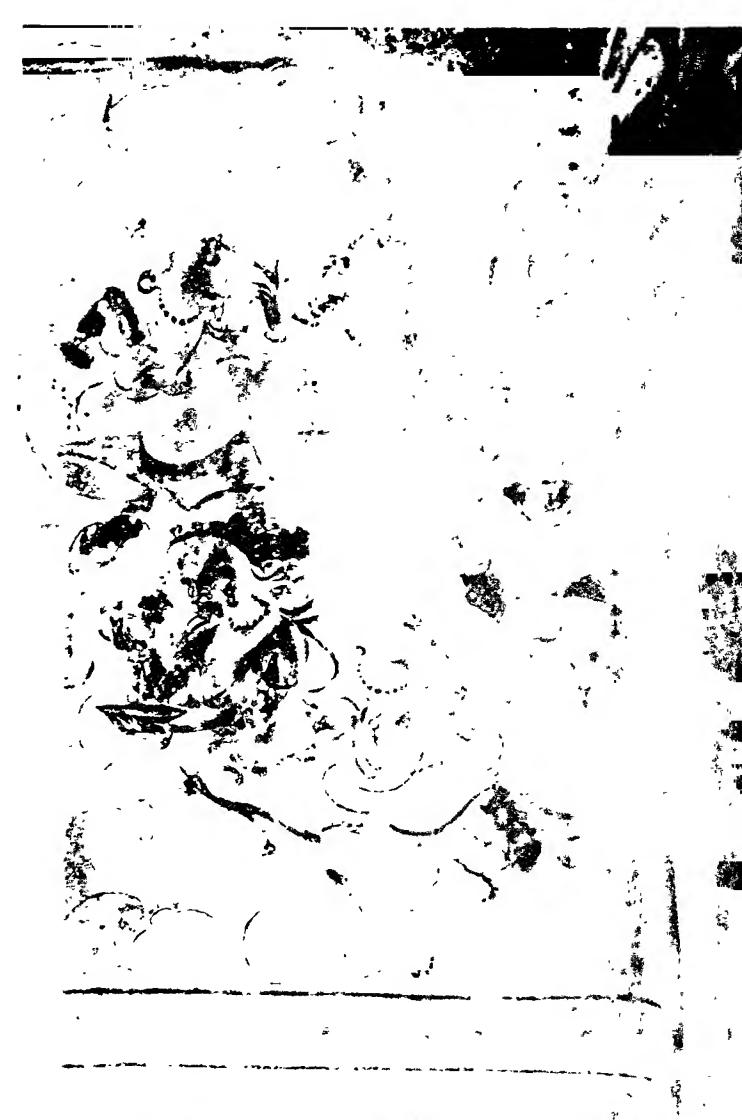


(d) A COURT SCENE: THE SIMHALA AVADĀNA: CAVE XVII





(a) THE STORY OF A BENEVOLENT BUFFALO AND THE  
MIŞCHIEVOUS MONKEY: THE MAHISHA JATAKA: BACK  
CORRIDOR: RIGHT WALL: CAVE XVII

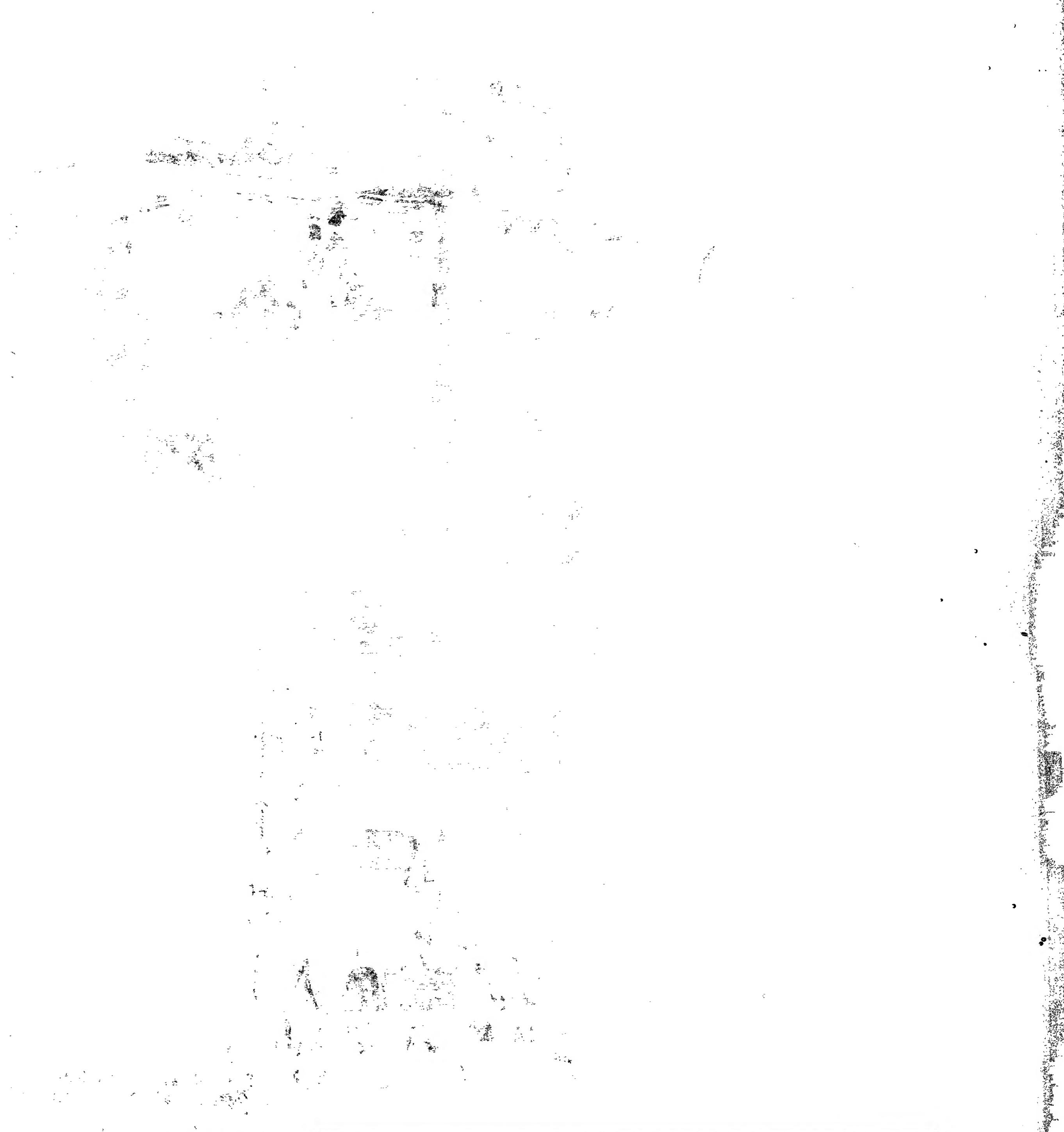


(b) THE OGRESSES COMING OUT FROM THE ROYAL  
CHAMBER: THE SIMHALA AVADANA: RIGHT  
CORRIDOR



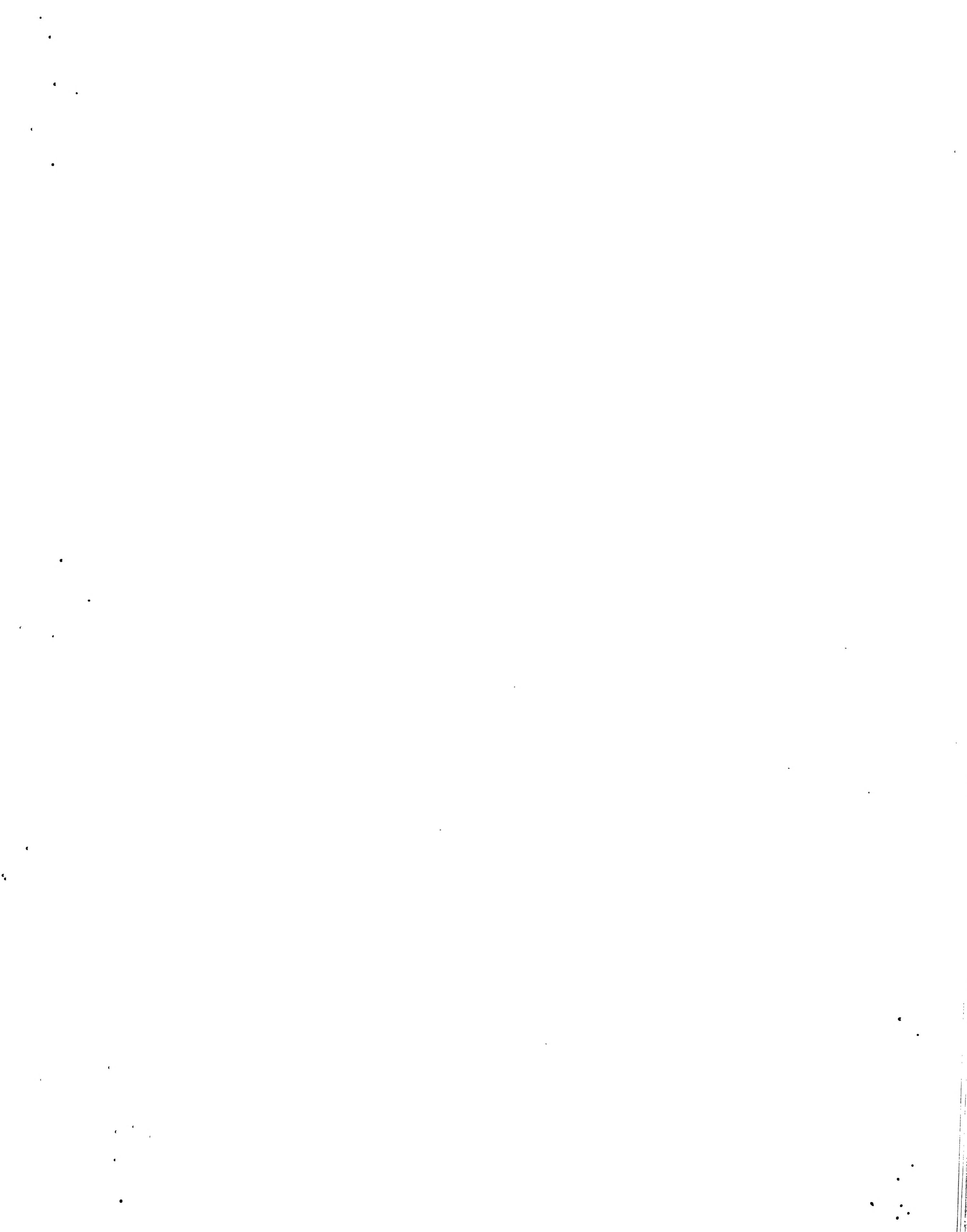
(c) A YAKSHA OR A ROYAL  
GUARD: ON THE PILASTER  
BETWEEN THE RIGHT AND  
BACK CORRIDORS





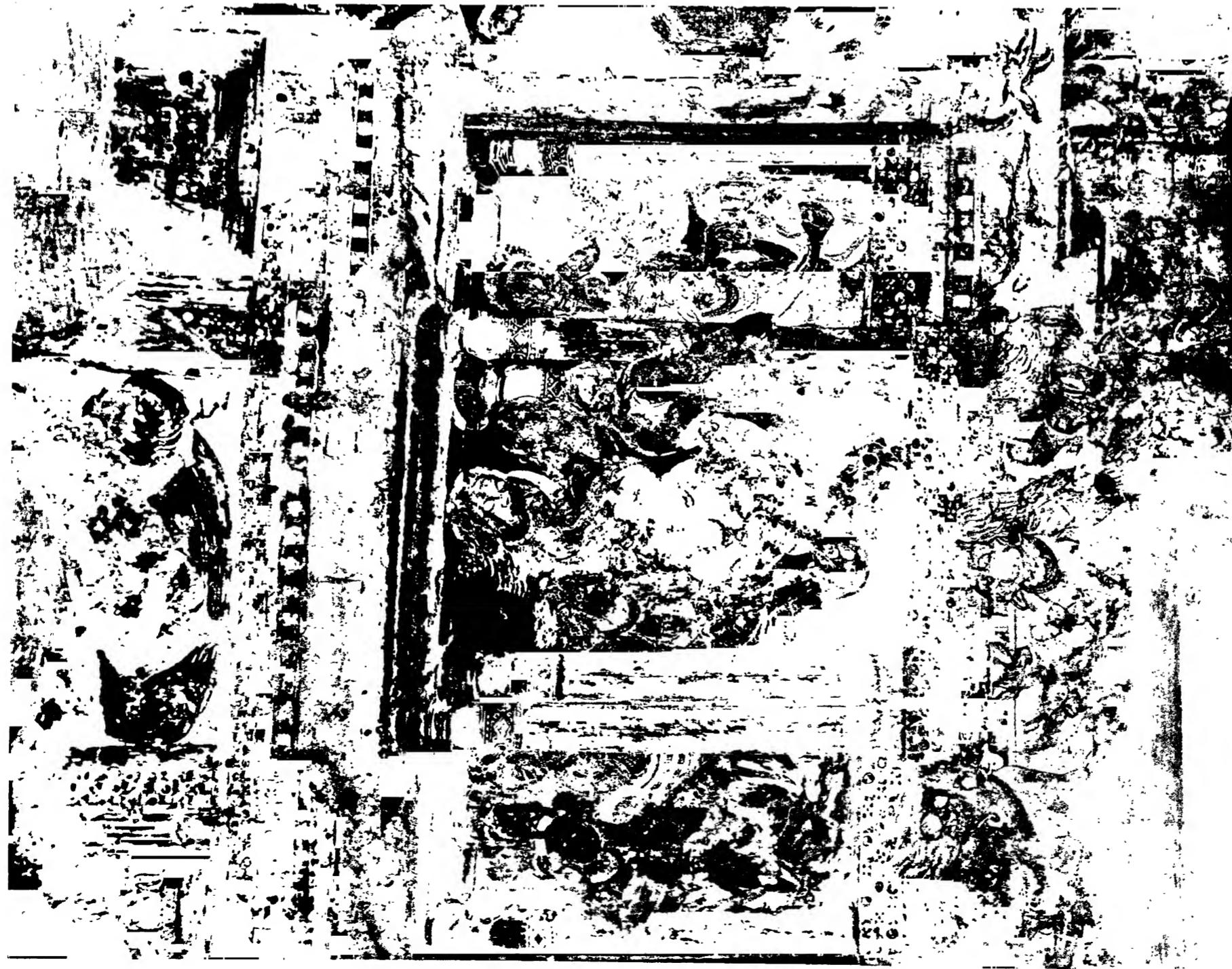
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THE ROYAL BEDROOM: THE SIMHALA AVADĀNA: RIGHT CORRIDOR: CAVE XVII





(b) VULTURES HOVERING OVER THE ROYAL BEDROOM: THE SAME STORY



(a) THE ROYAL BEDROOM INFESTED WITH OGRESSES: THE SIMHALA AVADANA: RIGHT CORRIDOR: CAVE XVII

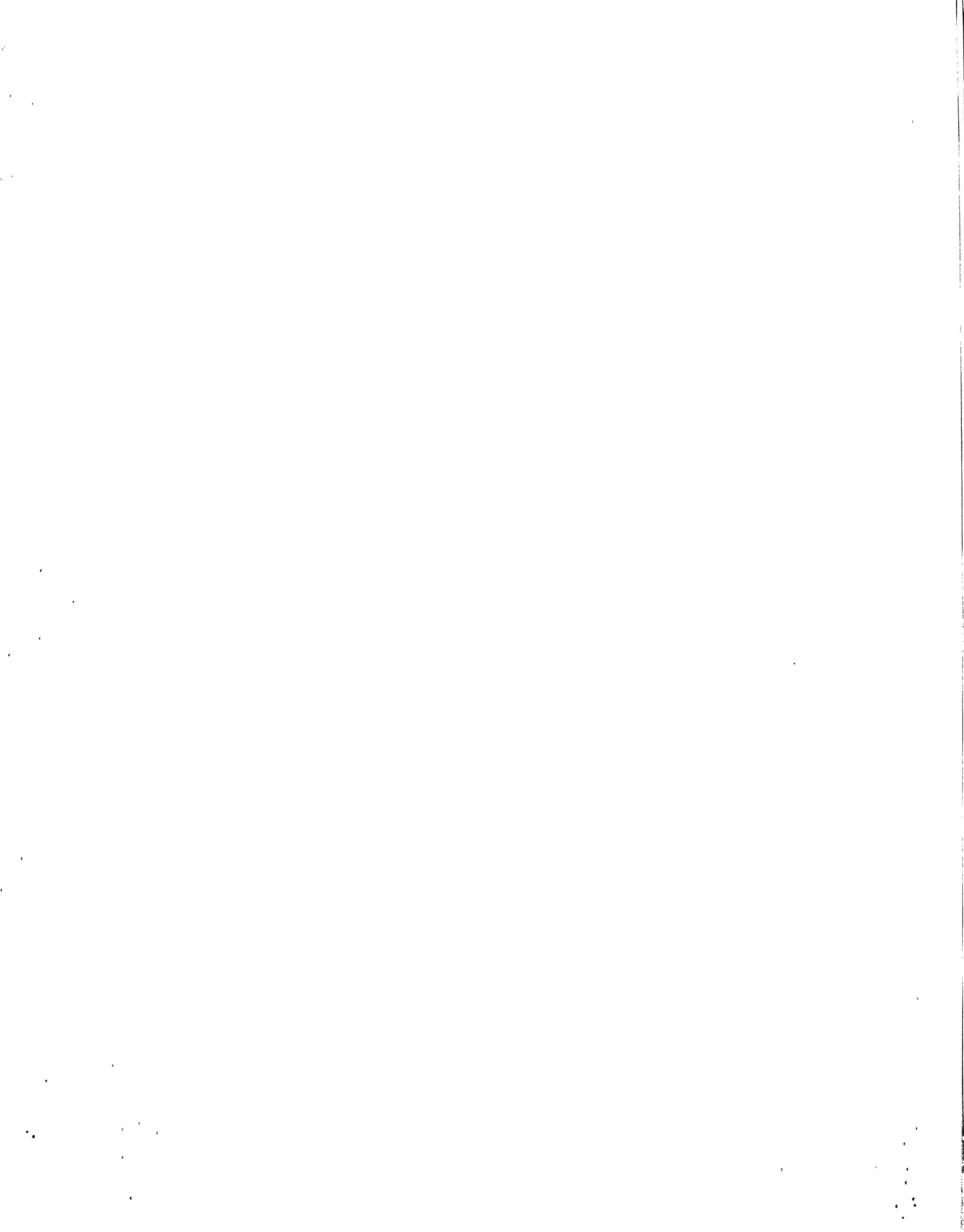




(a) A COURT SCENE: THE SIMHALA AVADĀNA; RIGHT CORRIDOR: CAVE XVII

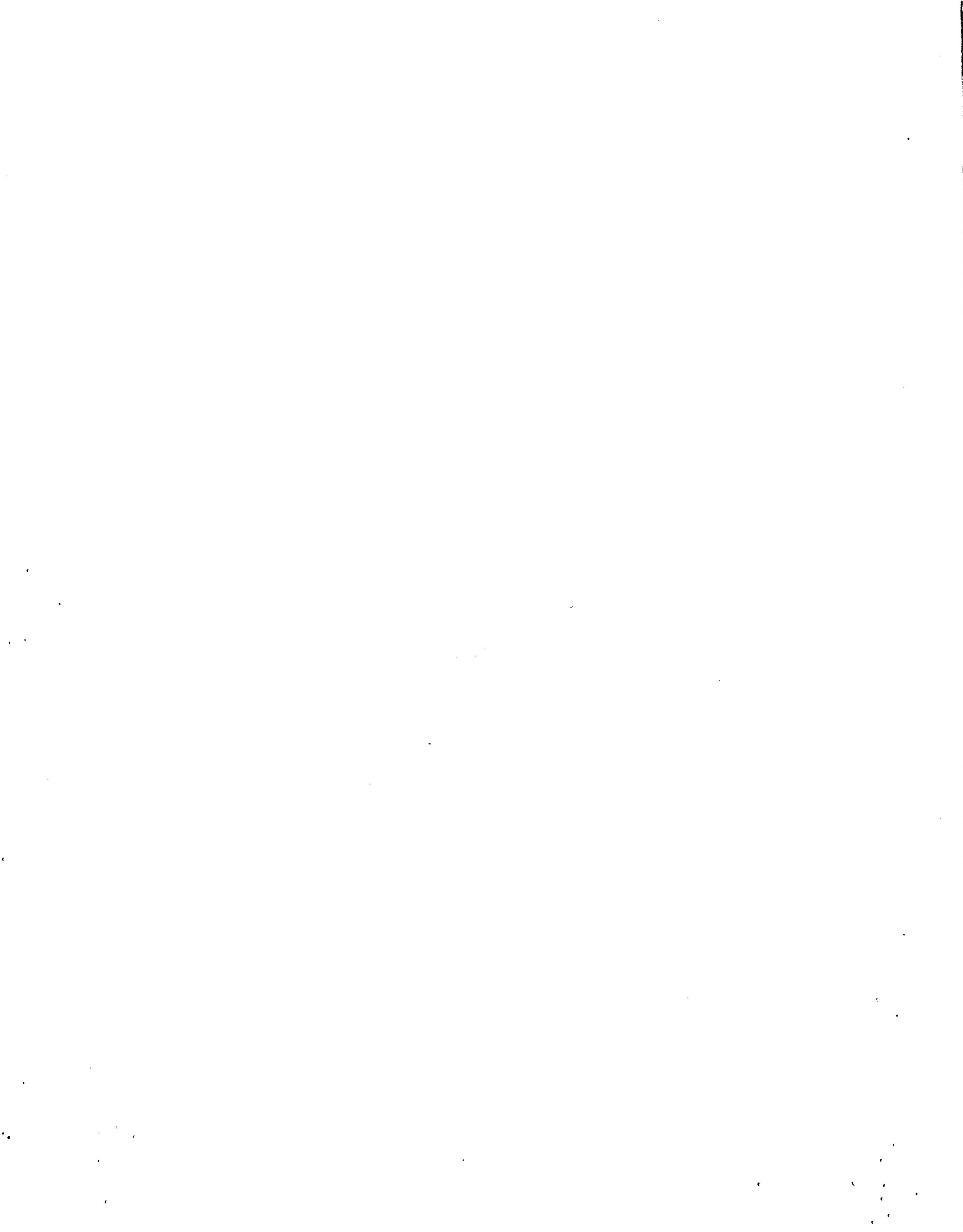


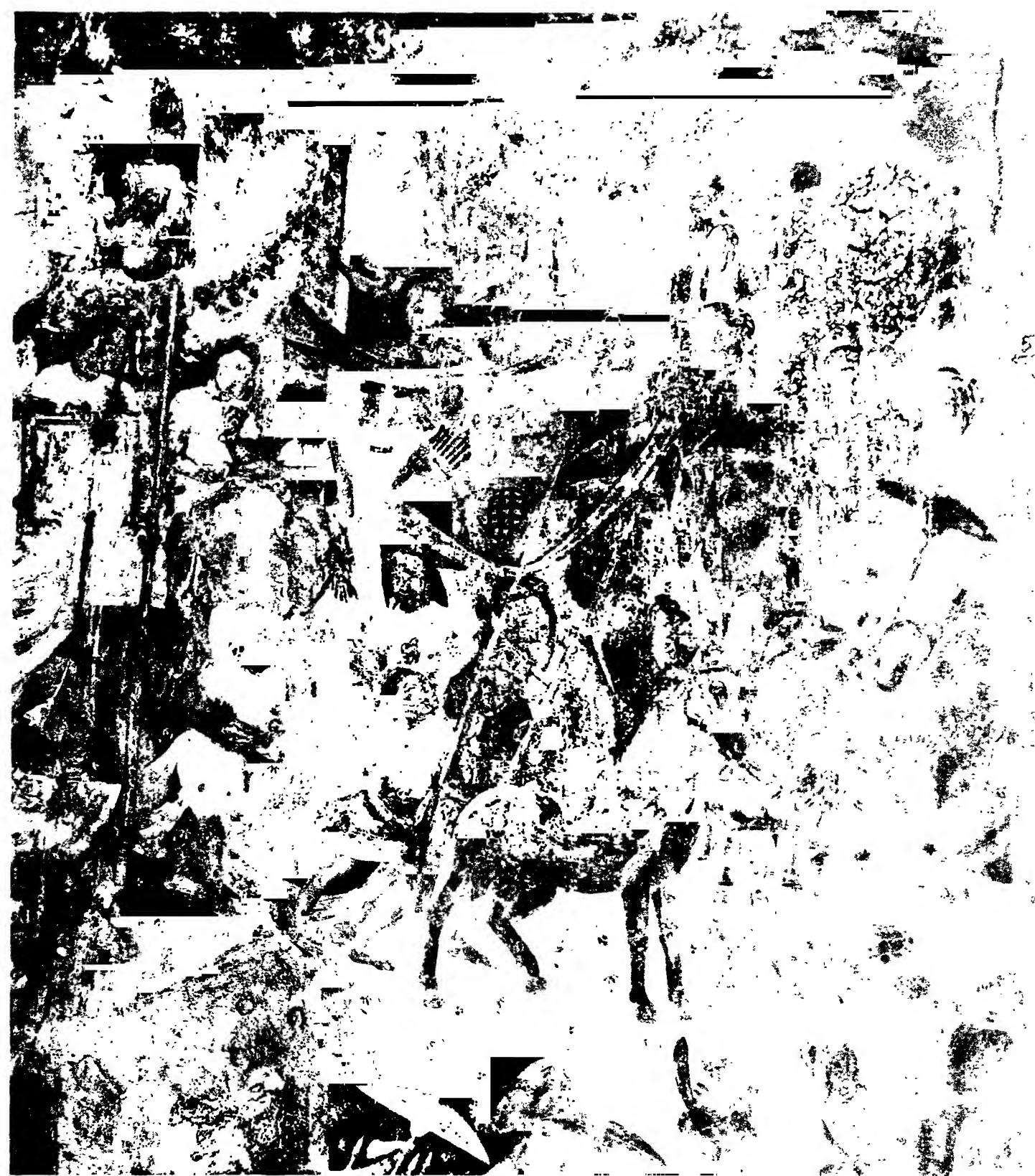
(b) ANOTHER SCENE: CONTINUATION OF THE SAME STORY



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THE MARCH OF THE ROYAL ARMY: THE SIMHALA AVADĀNA: RIGHT CORRIDOR: CAVE XVII

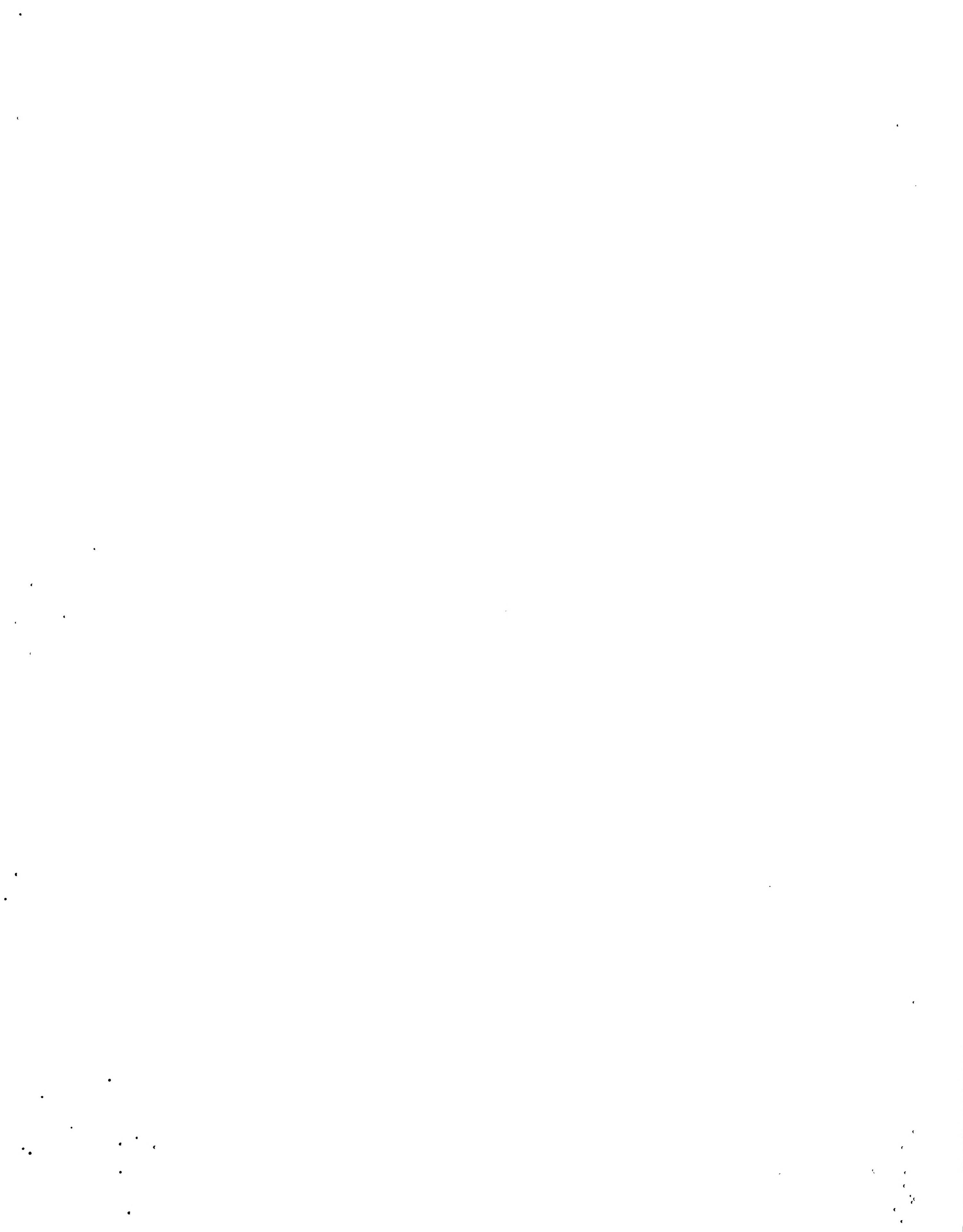




(a) THE MIRACULOUS HORSE WHICH SAVED THE LIFE OF SIMHALA:  
RIGHT CORRIDOR: CAVE XVII

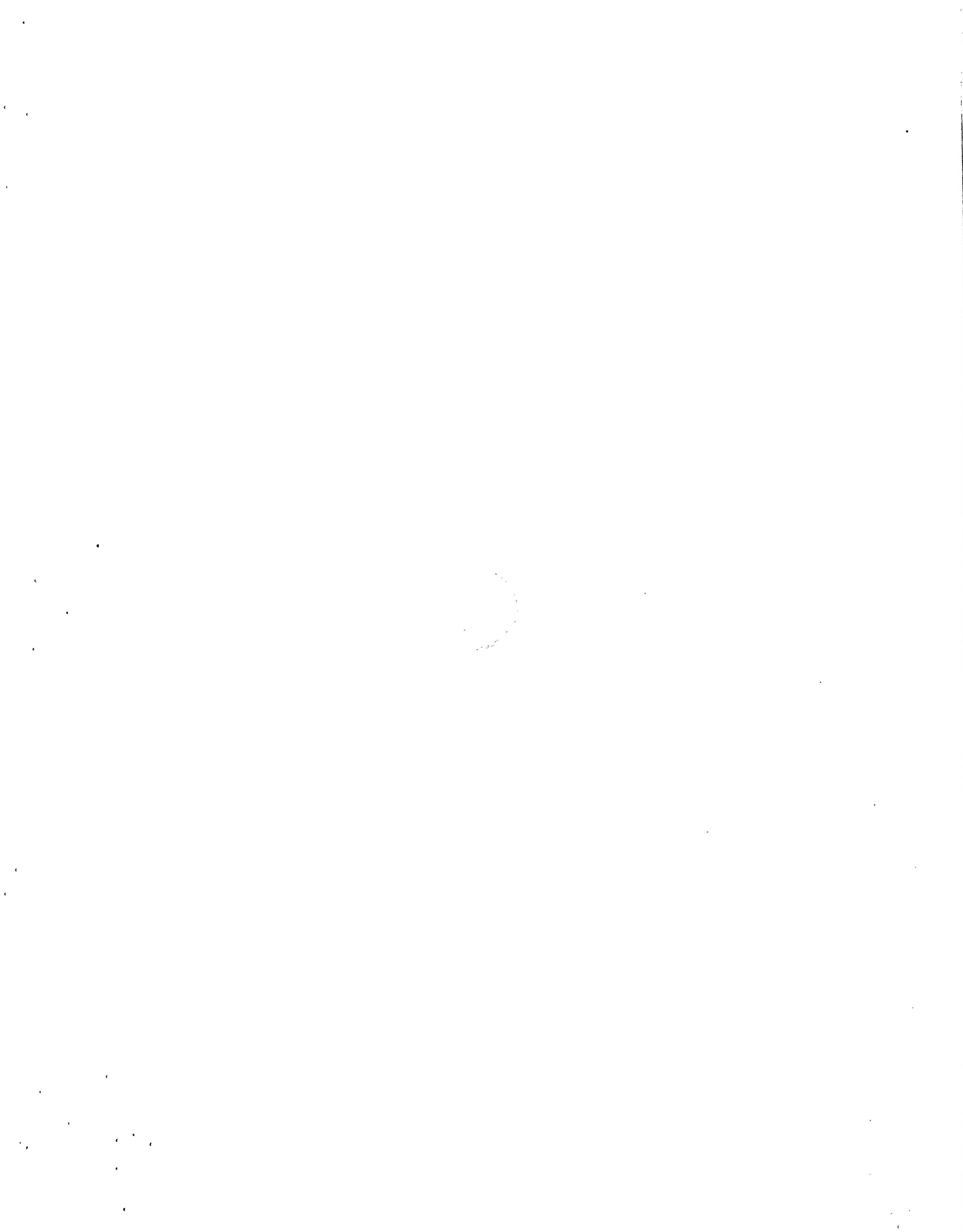


(b) A COURT SCENE: THE ARRIVAL OF THE OGRESS WITH THE CHILD AT THE COURT:  
RIGHT OF THE ABOVE SUBJECT





THE MARCH OF THE ARMY: THE SIMHALA AVADĀNA: RIGHT CORRIDOR: CAVE XVII





(a) THE ROYAL GUARDS SALUTING THE MIRACULOUS HORSE AND THE *ABHISHEKA*  
(ILLUSTRATION) OF SIMHALA: RIGHT CORRIDOR: CAVE XVII



(b) THE MARCH OF THE ROYAL ARMY: THE SAME STORY



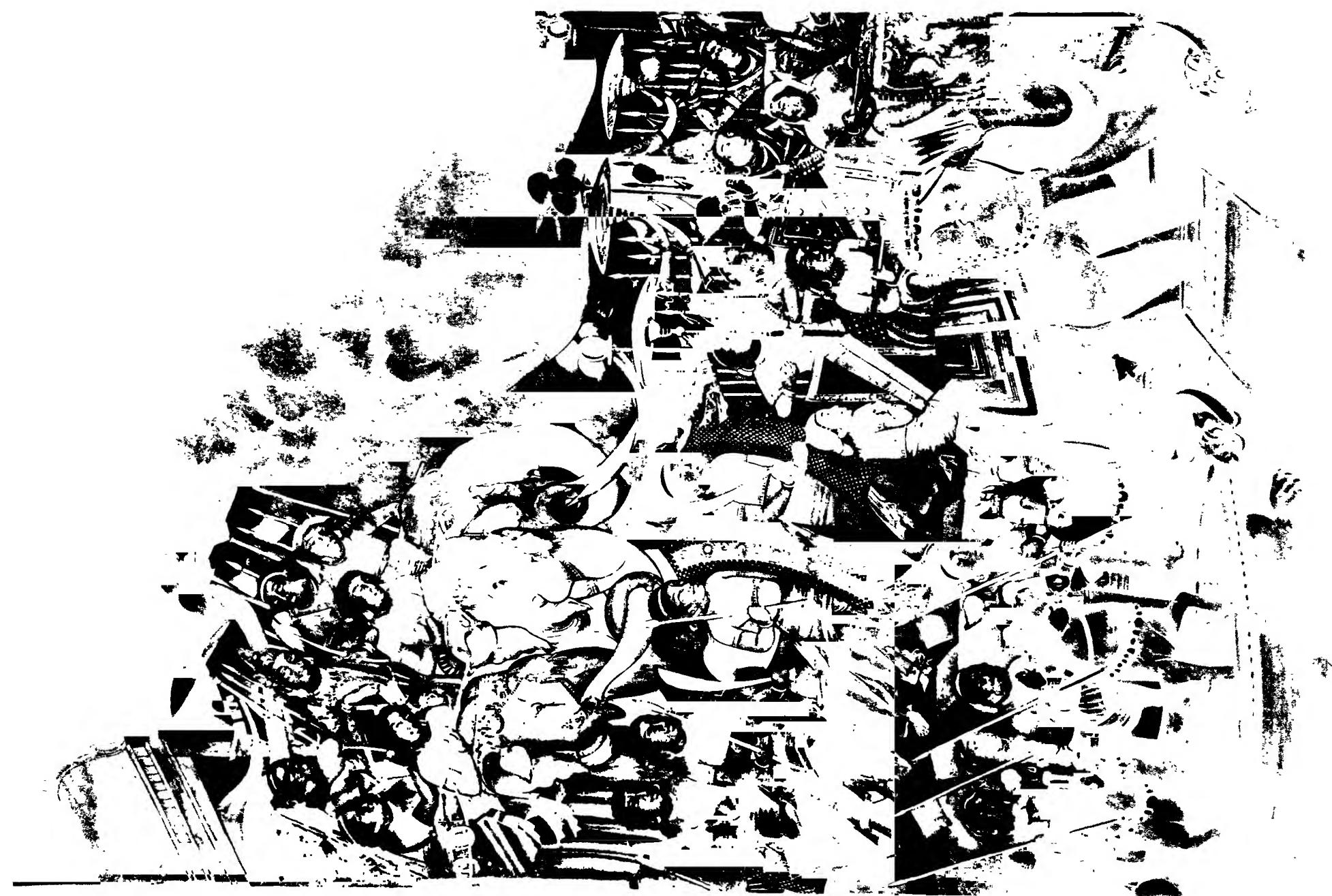


(a) THE ROYAL ARMY CROSSING THE SEA IN BOATS: THE SIMHALA AVADĀNA:  
RIGHT CORRIDOR: CAVE XVII



(b) THE BATTLE OF SIMHALA'S ARMY WITH OGRESSES: THE SAME STORY





(a) SIMHALA'S ARMY CROSSING THE SEA IN BOATS: CAVE XVII  
(PHOTOGRAPH OF THE RECONSTRUCTION OF THE PAINTING BY SAYED AHMAD)

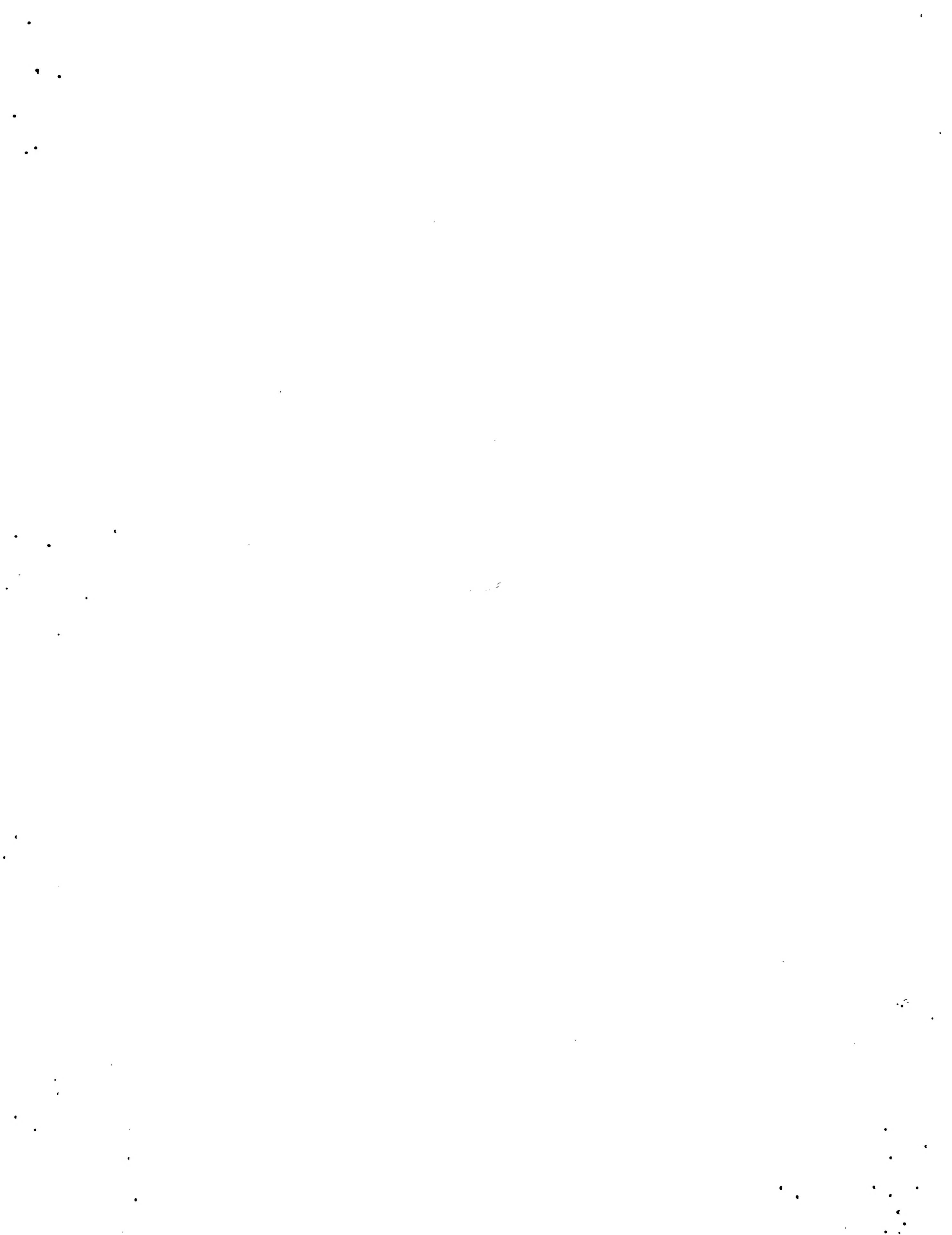


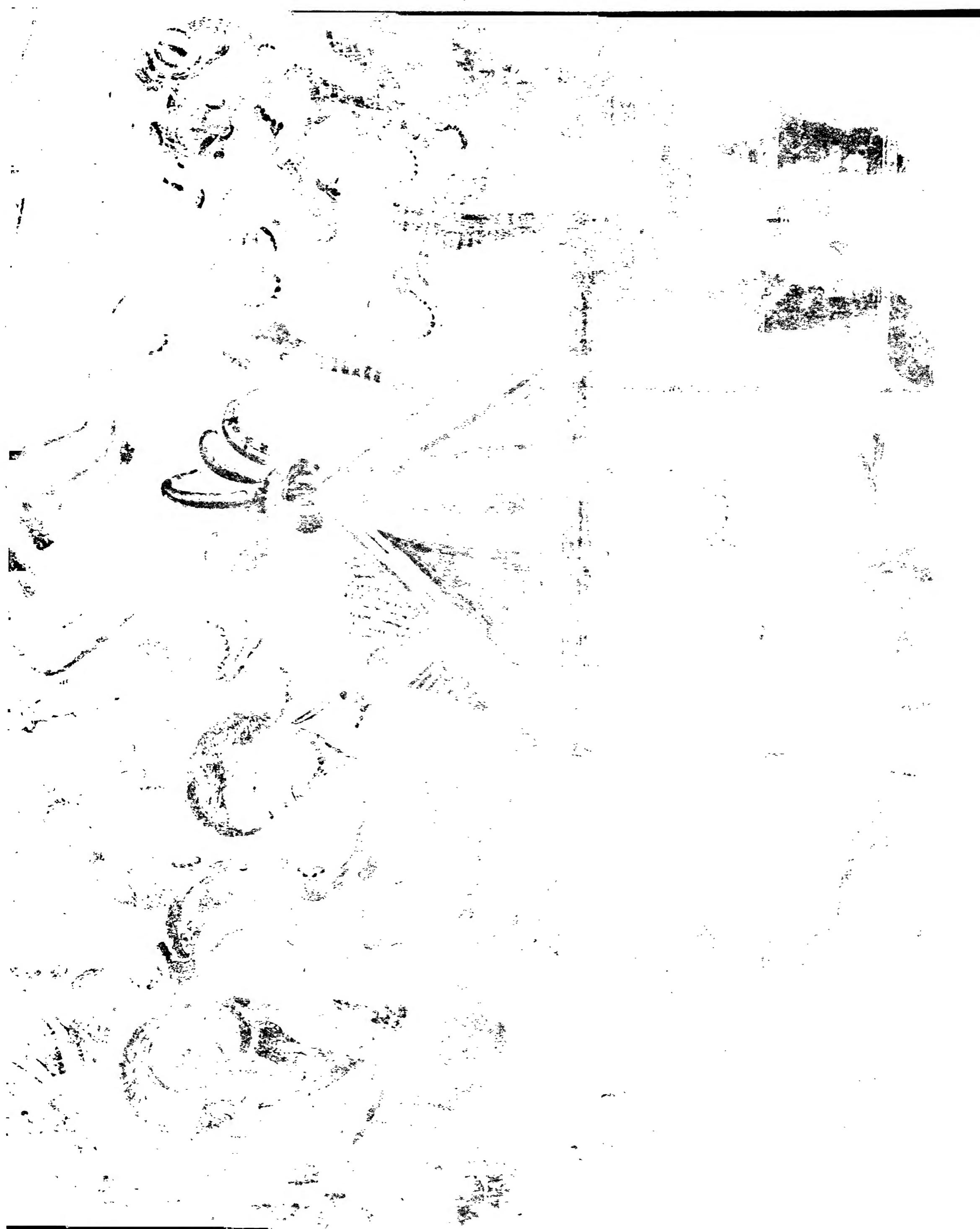
(b) CONTINUATION OF THE SAME STORY: THE ABHISHEKA AND THE BATTLE SCENES  
(PHOTOGRAPH OF THE RECONSTRUCTION OF THE PAINTING BY SAYED AHMAD)



THE ISLAND OF OGRESSES: THE SIMHALA AVADANA: RIGHT CORRIDOR: CAVE XVII







THE ISLAND OF OGRESSES: AN ENLARGEMENT OF THE MIDDLE PART OF PLATE LXI

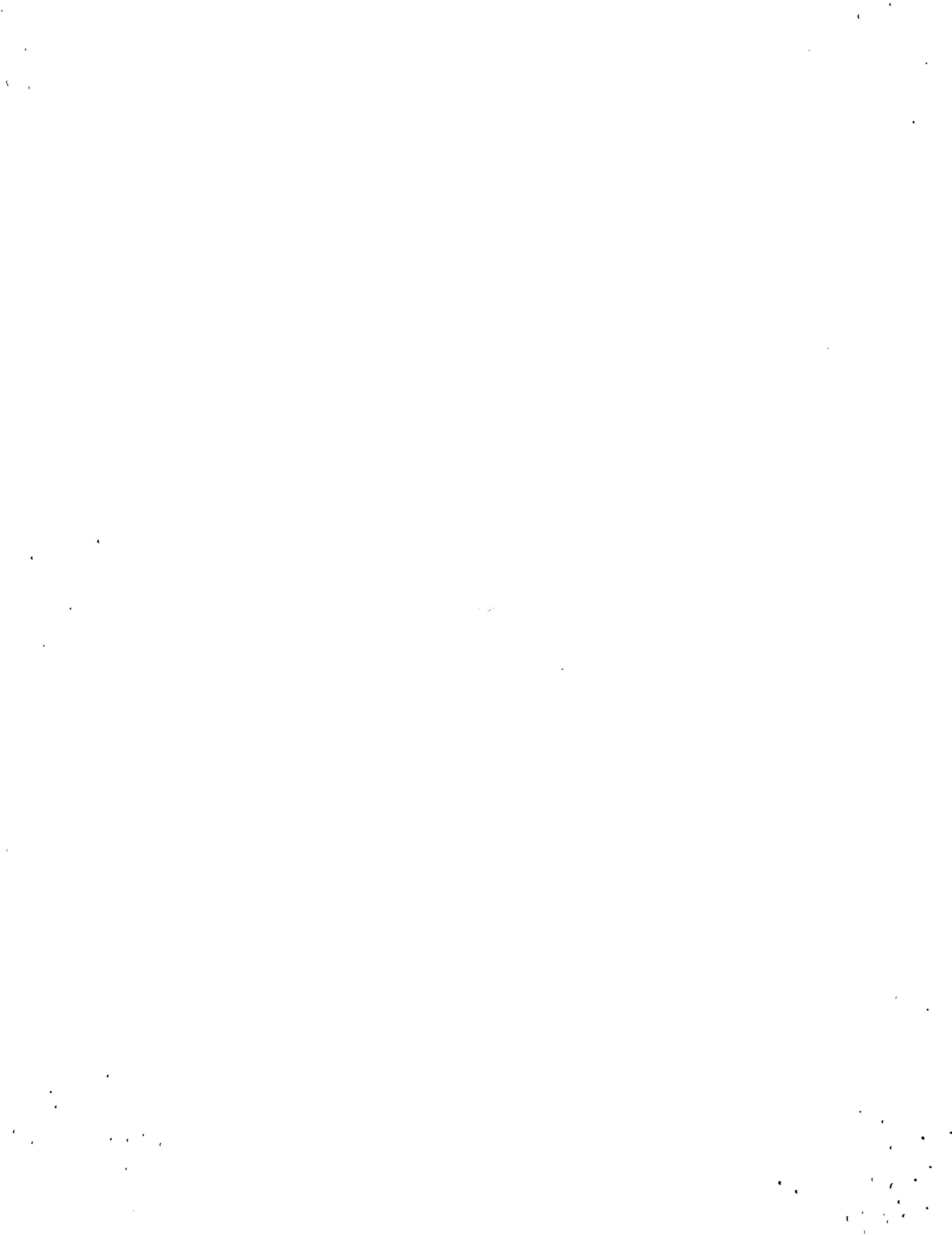




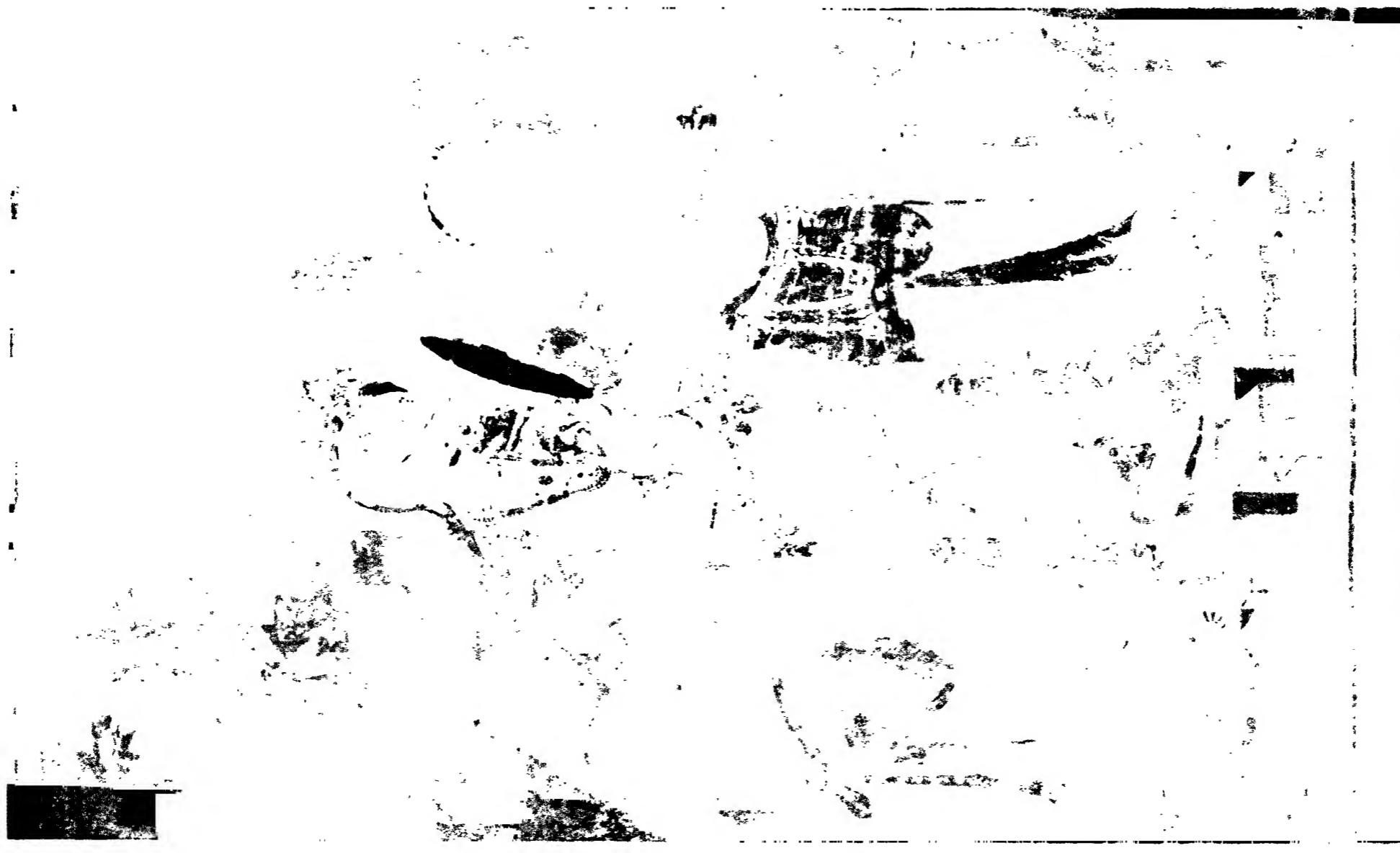
(a) THE SHIPWRECK: THE SIMHALA AVADĀNA: RIGHT CORRIDOR: CAVE XVII



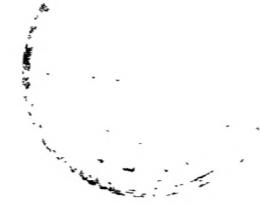
(b) THE ESCAPE OF SIMHALA: ANOTHER EPISODE OF THE SAME STORY



(a) THE ISLAND OF OGRESSES: THE SIMHALA AVADĀNA: RIGHT CORRIDOR: CAVE XVII



(b) A TOILET SCENE: ON THE PILASTER BETWEEN THE FRONT AND RIGHT CORRIDORS





(a) THE ARRIVAL OF SIMHALA AND THE MOURNING OF THE RANI IN FRONT OF THE EMPTY THRONE: RIGHT CORRIDOR: CAVE XVII



(b) A YOUNG LADY (AN OGRESS?): THE SIMHALA AVADĀNA

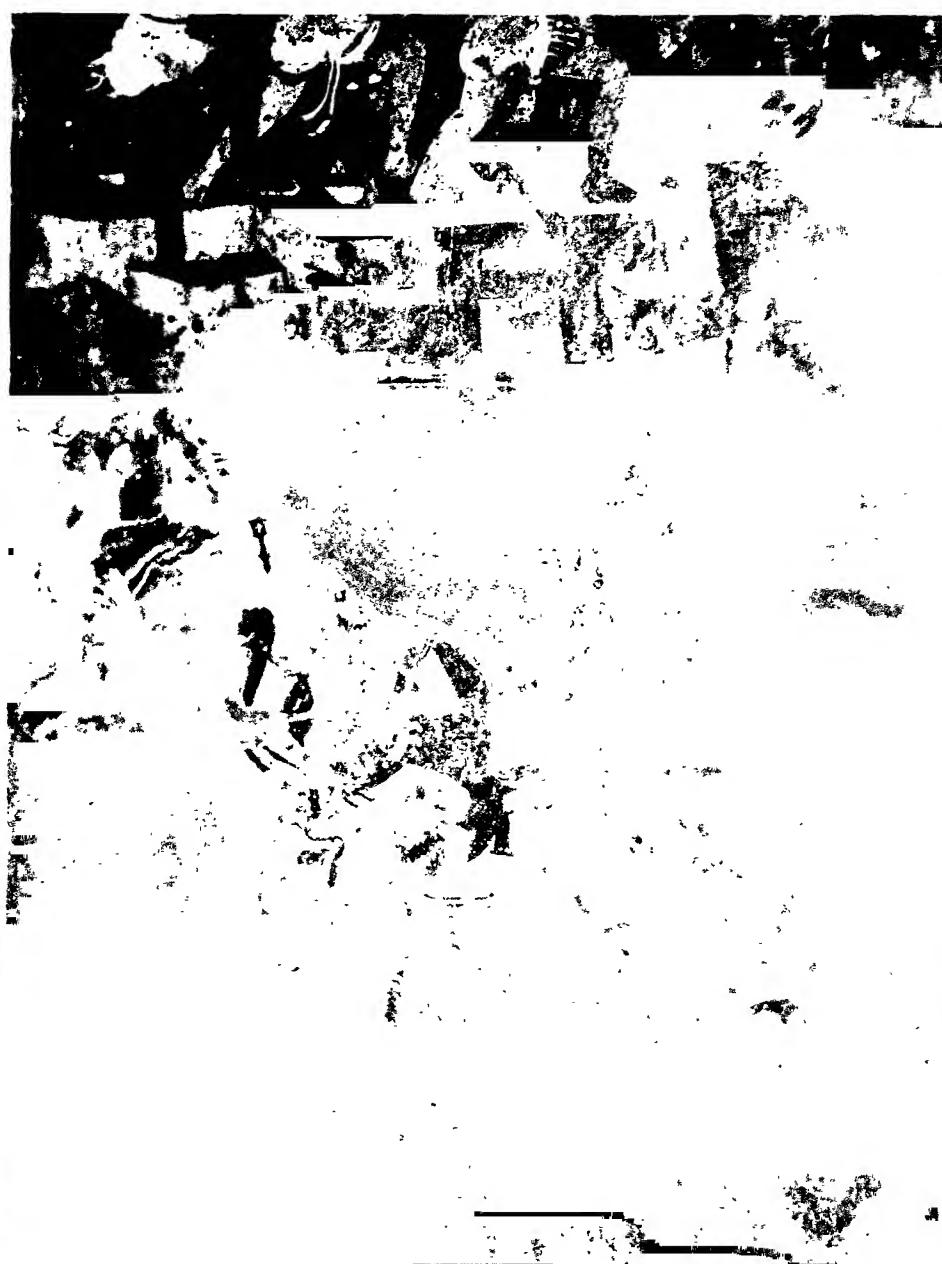


(c) A RĀJĀ WITH TWO ATTENDANTS: THE SIBI JĀTAKA (?): BELOW PLATE LXIV (b)

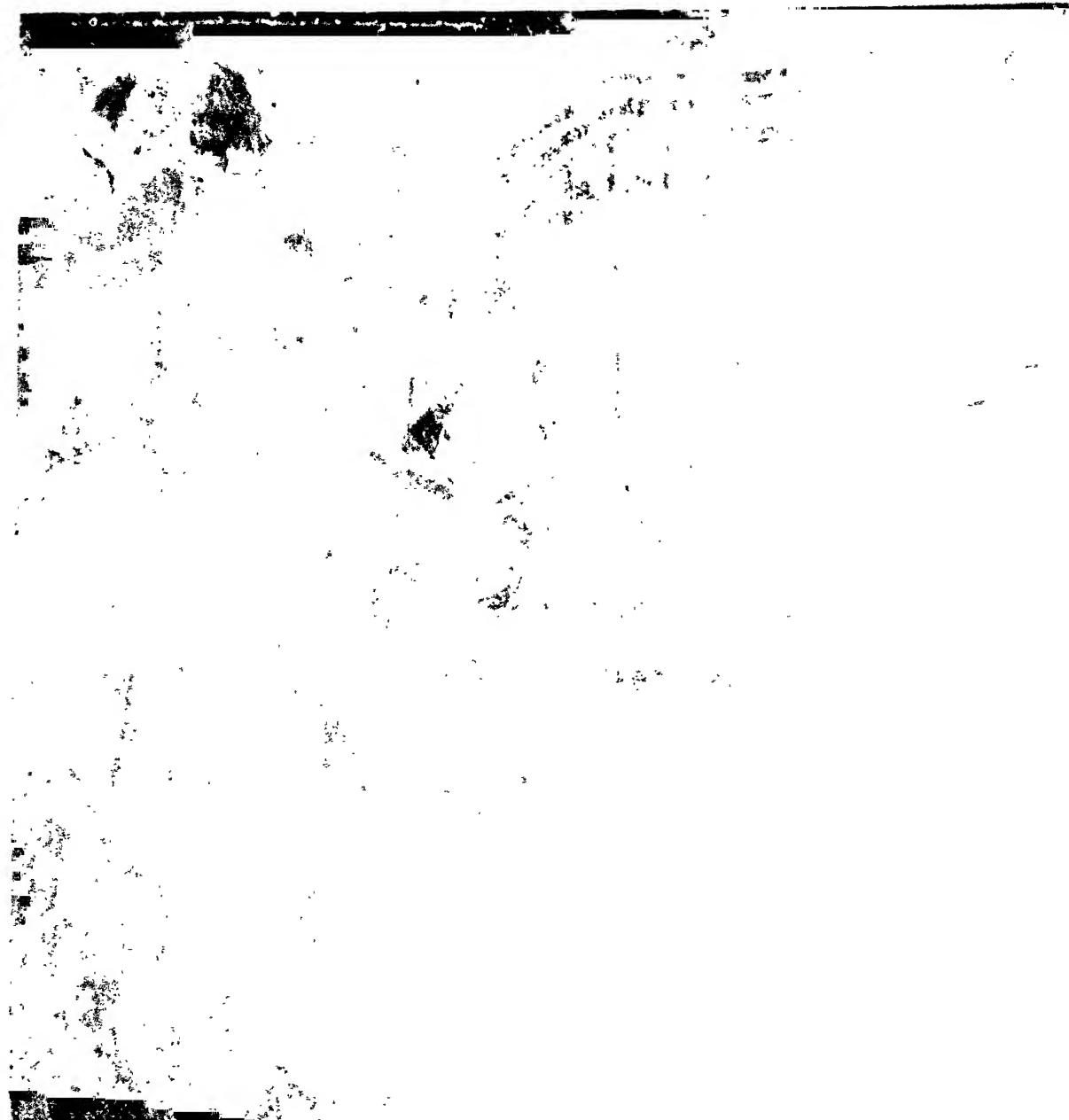




(a) INDRA AND ANOTHER GOD ON  
LOTUS-THRONES: THE SIBI  
JĀTAKA: CAVE XVII



(b) A PALACE SCENE: THE BRAHMAN ASKING  
THE RĀJA FOR THE GIFT OF HIS EYES (?):  
THE SAME WALL



(c) THE AGONY OF THE RĀJA AFTER PULLING OUT HIS EY.  
CONTINUATION OF THE SAME STORY



(d) THE MARCH OF AN ARMY AND THE MONASTERY SCENE: THE JĀTAKA NOT IDENTIFIED:  
UPPER PART OF THE SAME WALL

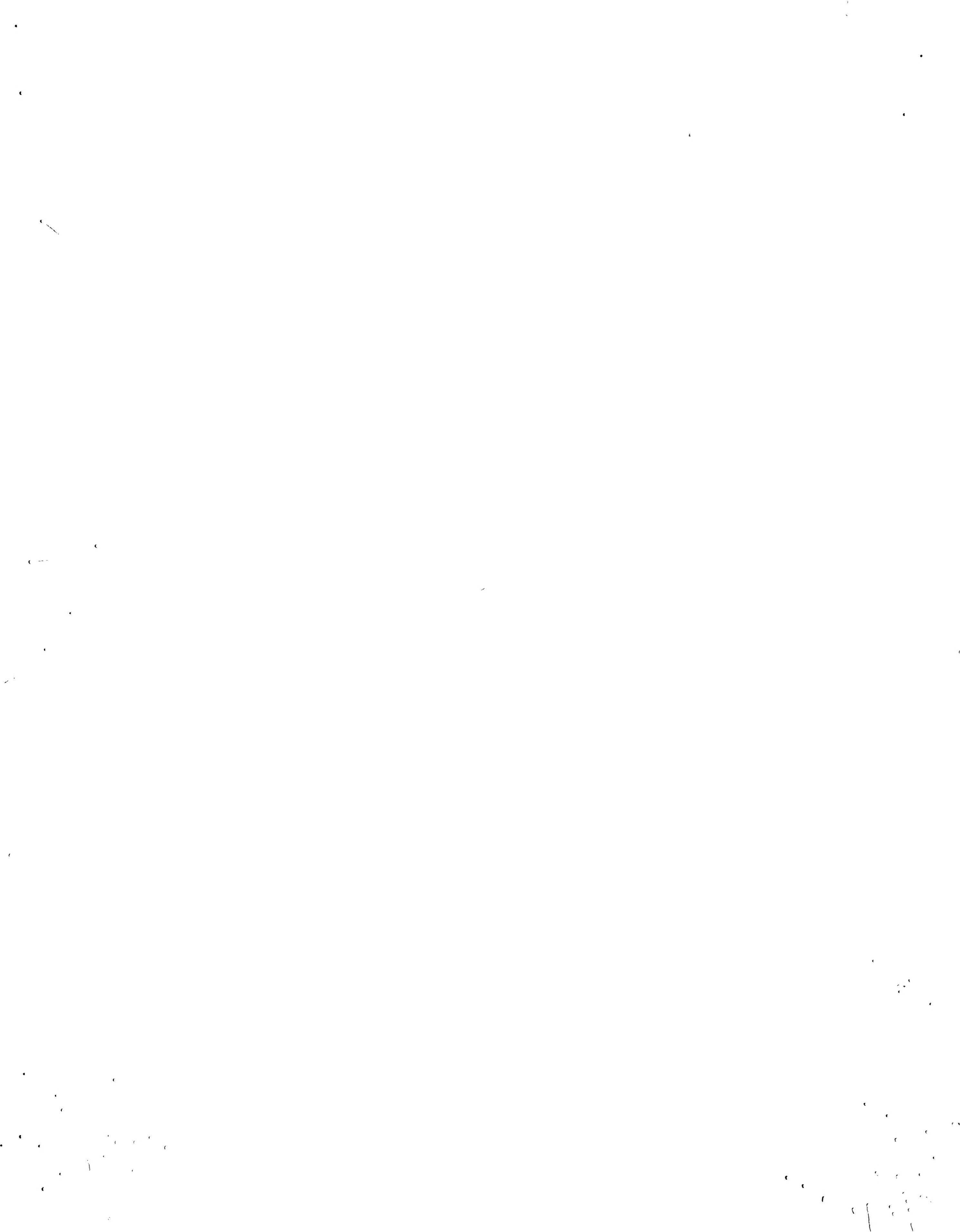




(a) THE MARCH OF AN ARMY: THE JATAKA NOT IDENTIFIED:  
RIGHT WALL: FRONT CORRIDOR: CAVE XVII

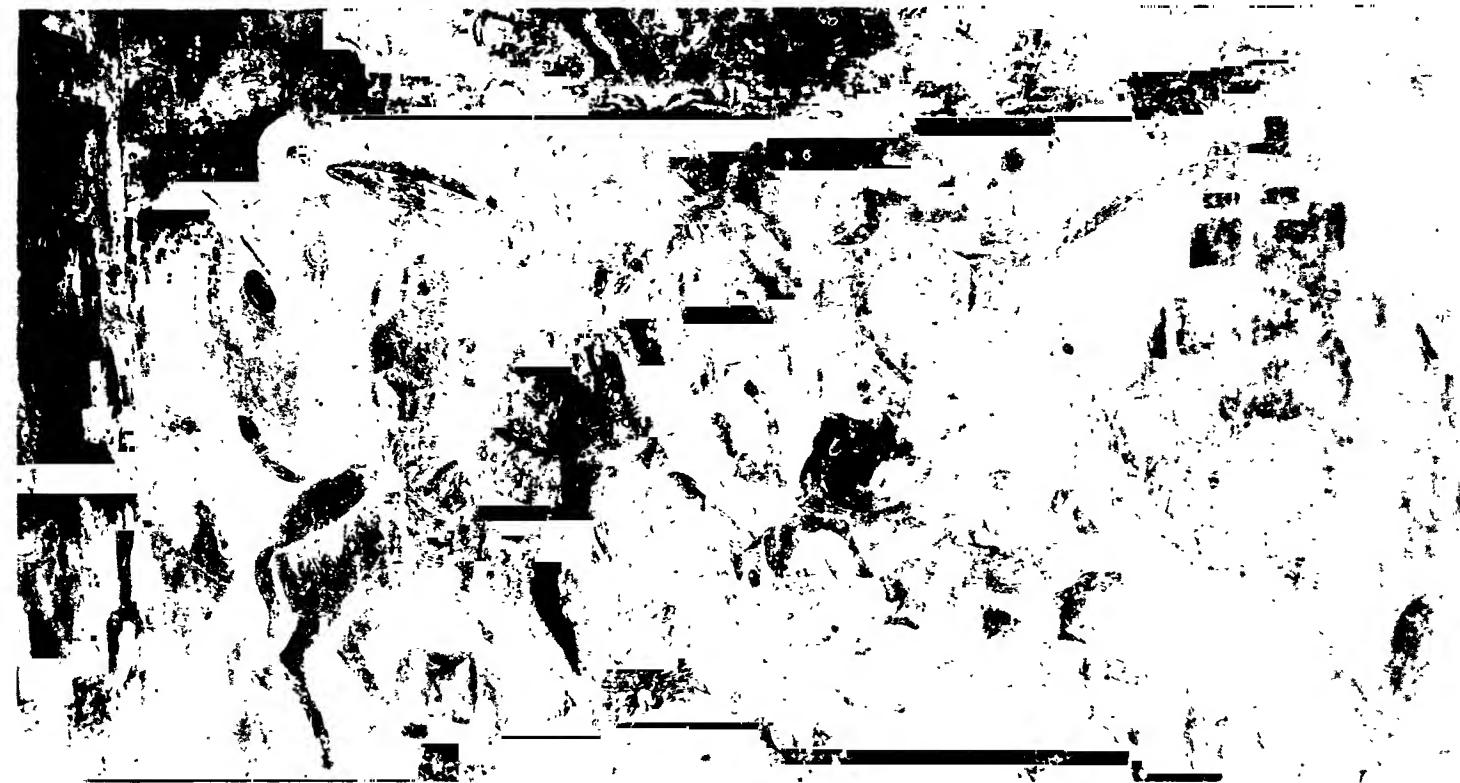


(b) A MONASTERY SCENE: THE JATAKA NOT IDENTIFIED: ON THE SAME WALL





(a) A COURT SCENE: THE MRIGA JATAKA: FRONT CORRIDOR: CAVE XVII



(b) THE RAJĀ RETURNING WITH THE MRIGA: THE SAME JATAKA

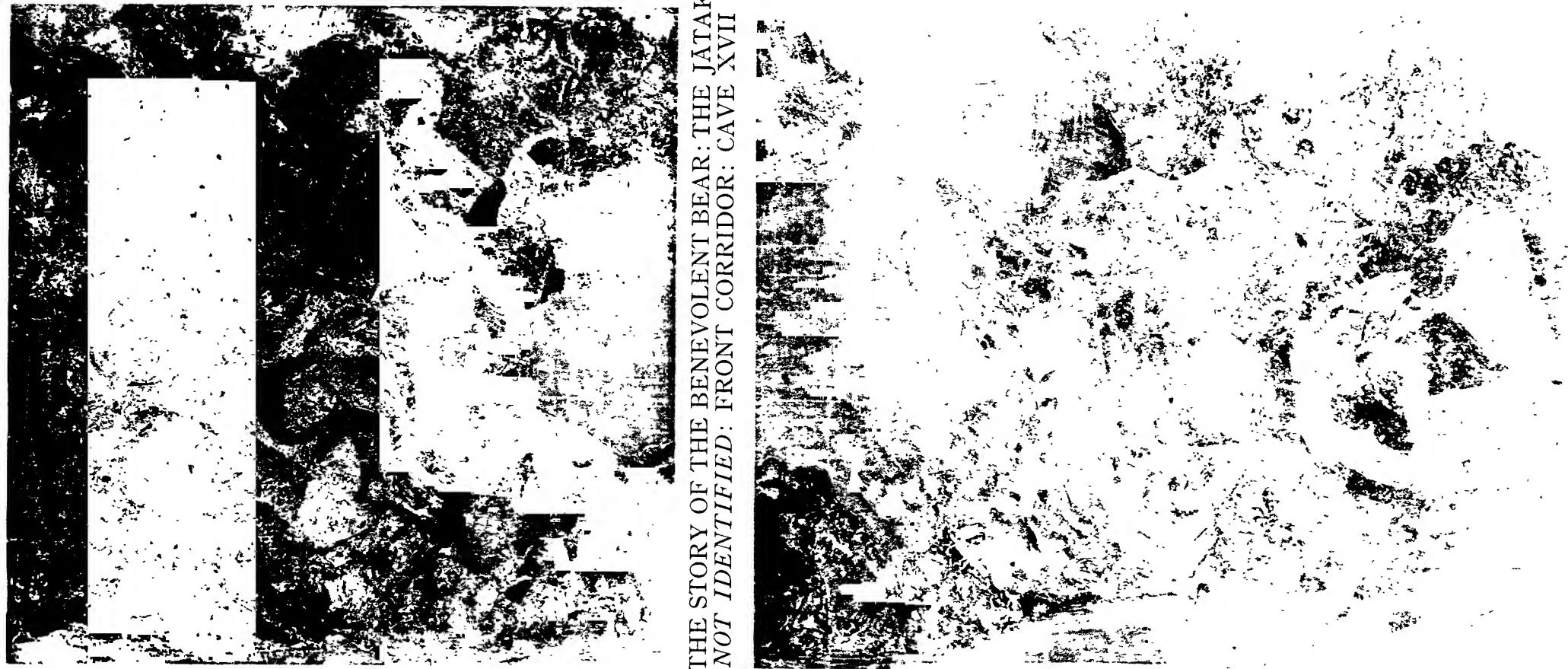


(c) THE HUNTER WHO ATTEMPTED TO CATCH THE SACRED DEER HAD HIS HANDS MIRACULOUSLY CUT OFF: ANOTHER EPISODE OF THE SAME JATAKA





(c) A FOREST SCENE WITH BIRDS AND DEER AND A STUPA; THE MRIGA JATAKA:  
FRONT CORRIDOR; CAVE XVII



(a) THE STORY OF THE BENEVOLENT BEAR; THE JATAKA  
NOT IDENTIFIED; FRONT CORRIDOR; CAVE XVII

(b) THE BENEVOLENT BEAR SAVES A STAG FROM  
THE HUNTER; THE SAME STORY

New D. C.



(a) THE KITCHEN AND OTHER EPISODES: THE MRIGA JĀTAKA: FRONT CORRIDOR: CAVE XVII



(b) THE CONTINUATION OF THE SAME JĀTAKA:  
ANOTHER EPISODE





(a) THE CEILING OF THE HALL: DECORATIVE DESIGNS: CAVE XVII



(b) TWO DWARFS WITH MUSICAL INSTRUMENTS: ON A COLUMN OF THE ANTE-CHAMBER: CAVE XVII



(c) LION AS A DECORATIVE MOTIF: CEILING OF THE LEFT CORRIDOR: THE SAME CAVE



(d) THREE PEA-FOWLS: A DECORATIVE DESIGN: THE CEILING OF THE FRONT CORRIDOR: THE SAME CAVE



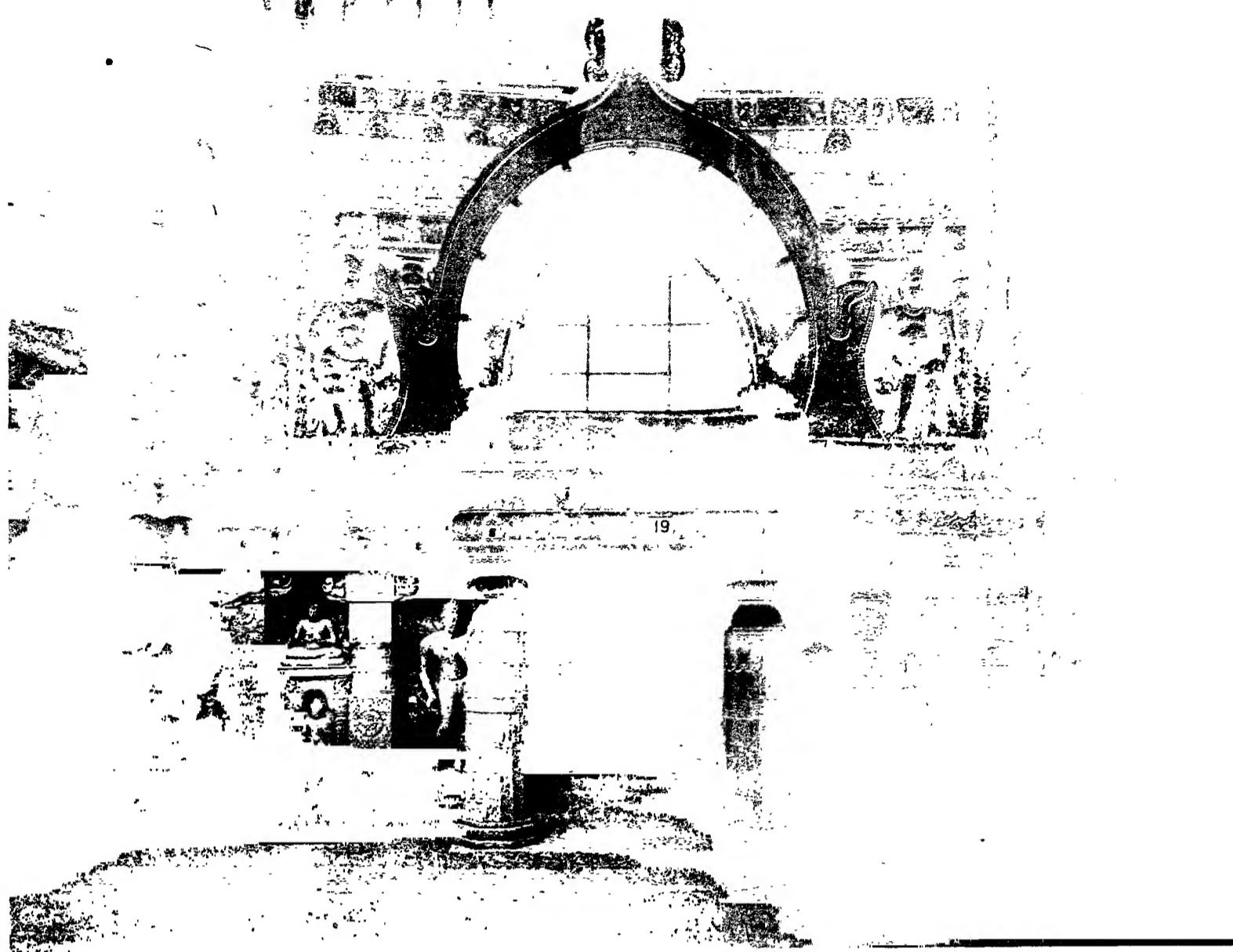




(a) DECORATIVE DESIGNS REPRESENTING ANIMAL FIGURES: THE CEILING OF THE HALL: CAVE XVII



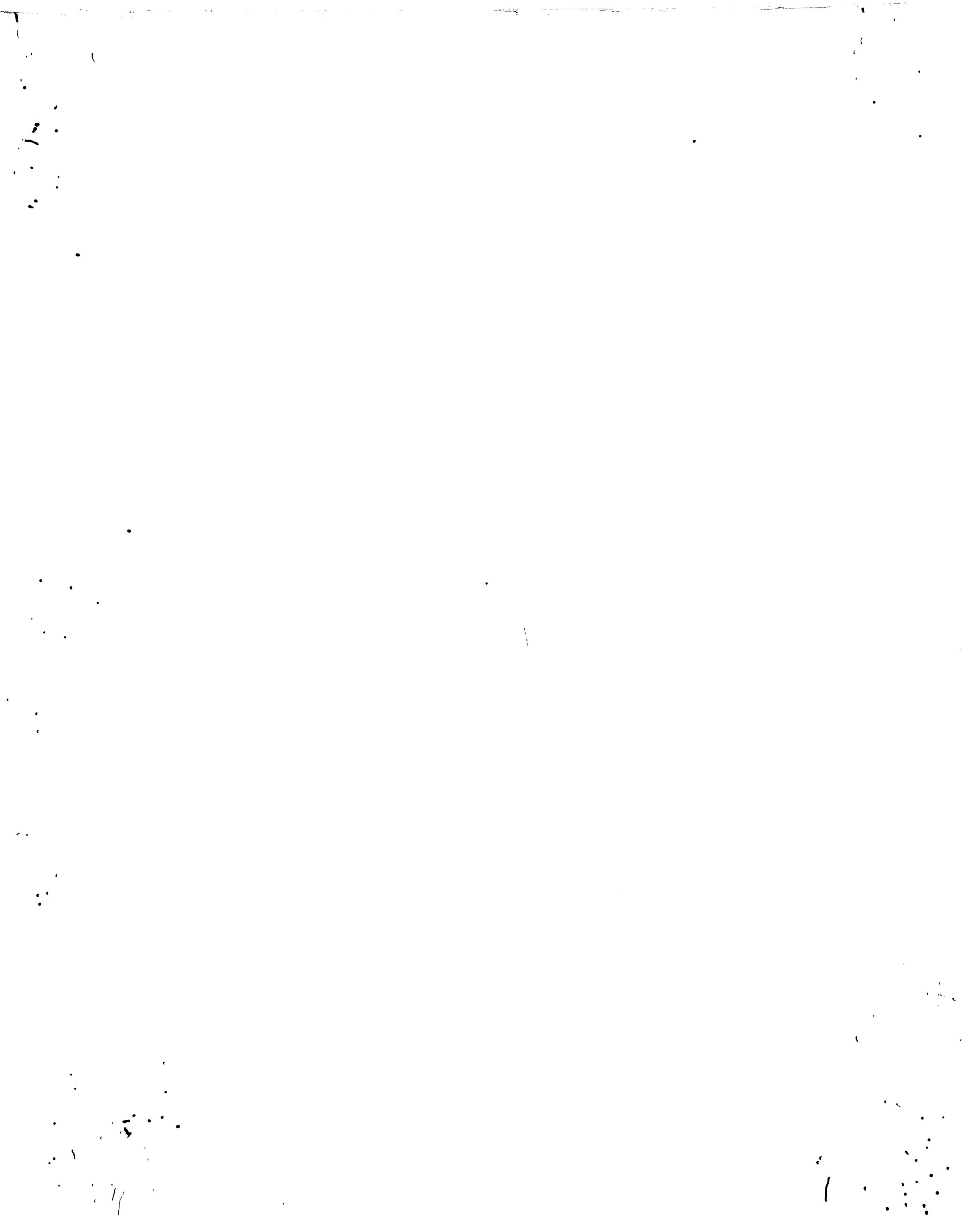
(b) DECORATIVE DESIGNS: THE CEILING OF THE FRONT CORRIDOR: CAVE XXI



(a) THE FAÇADE: CAVE XIX



(b) THE INTERIOR: THE SAME CAVE



(b) A NAGA RAJA WITH HIS CONSORT: IN A NICHE IN THE LEFT WALL:  
EXTERIOR OF CAVE XIX



(a) THE BUDDHA WITH NAGAS AND GANAS; FAÇADE: CAVE XIX







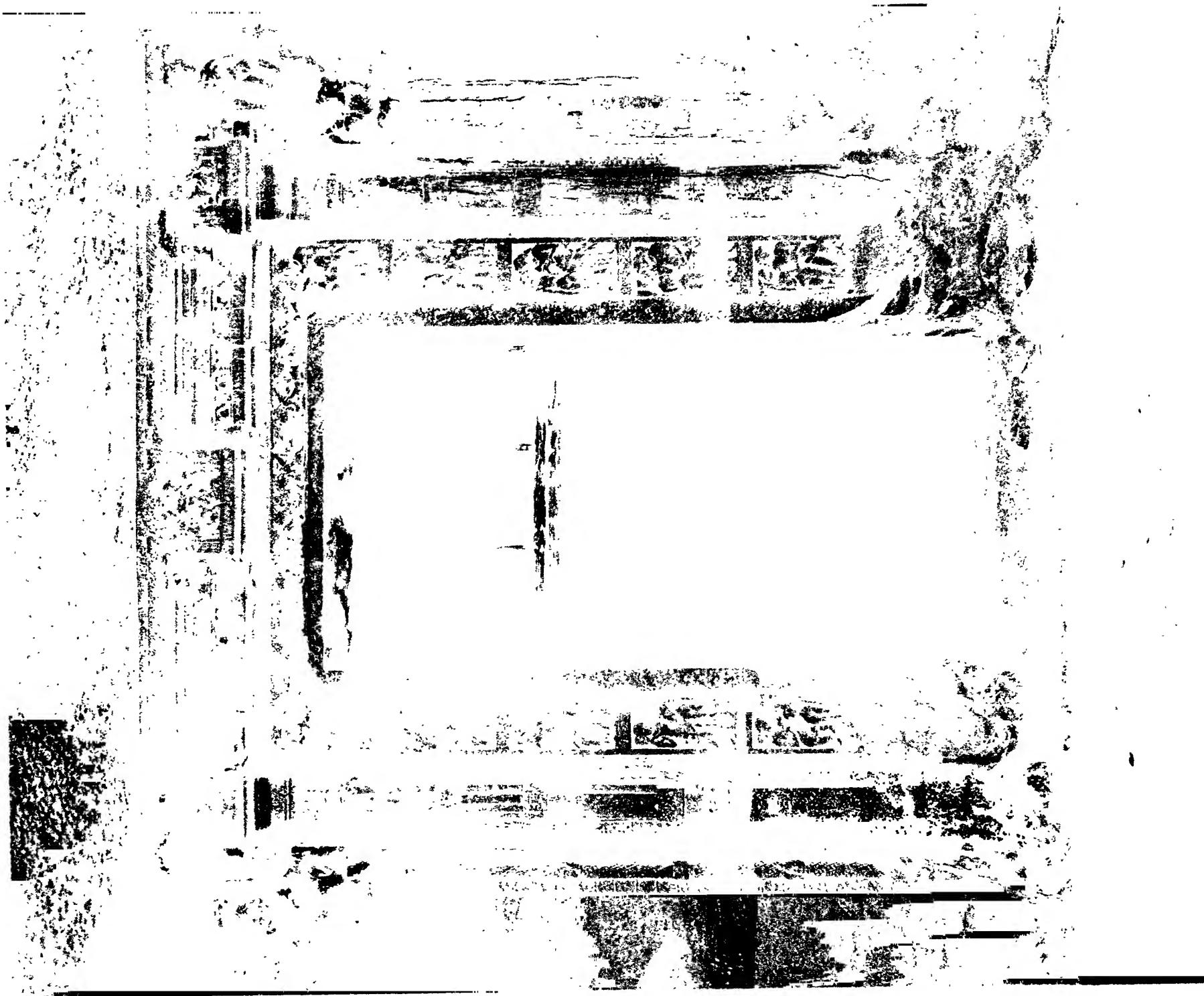
(a) THE DOOR: CAVE XXI



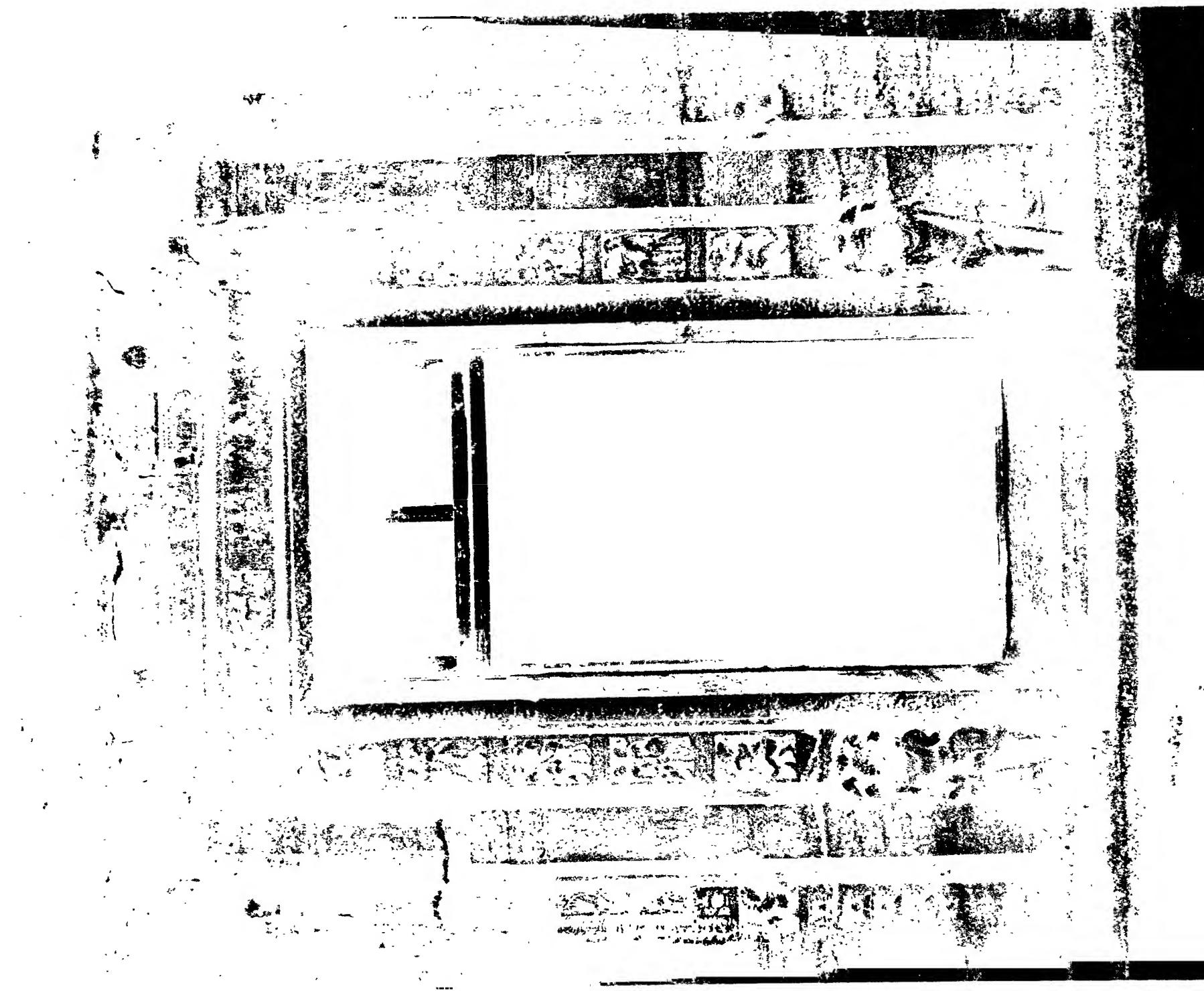
(b) THE BUDDHA PREACHING TO THE CONGREGATION: INTERIOR: LEFT CORRIDOR:  
THE SAME CAVE

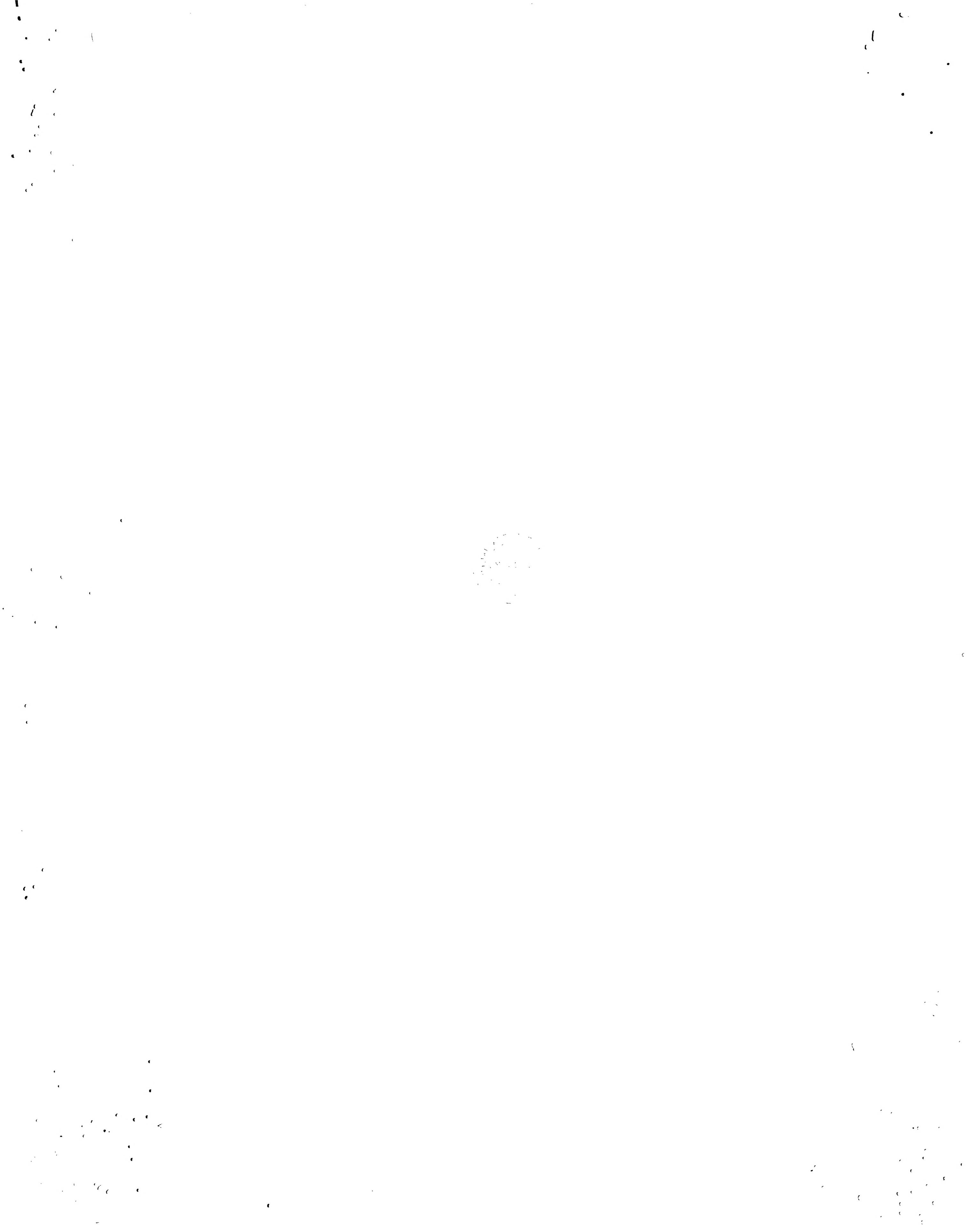


(b) THE DOOR WITH INCISED SQUARE PATTERNS OF GANDHĀRA DESIGN: CAVE XXIV

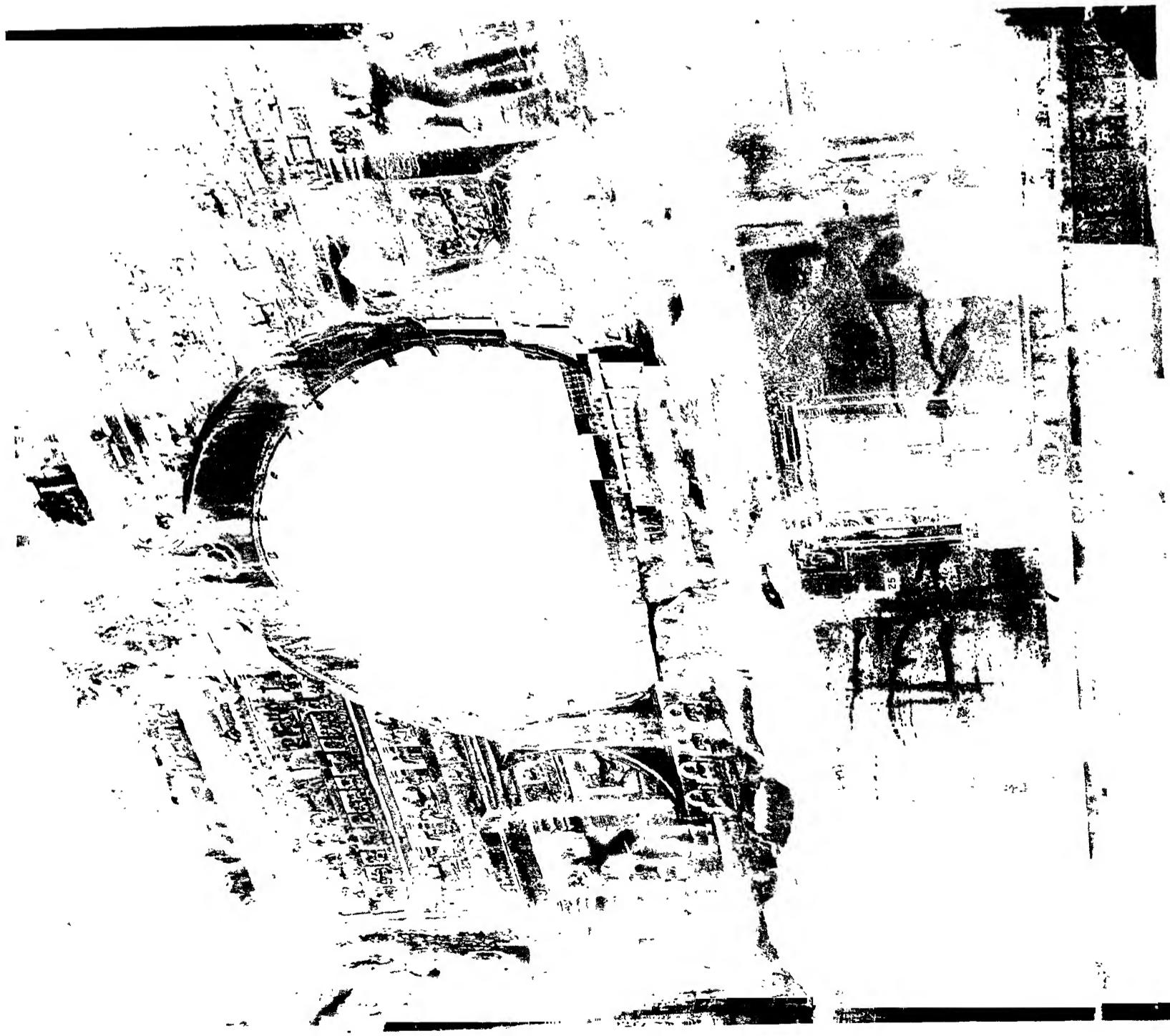


(a) THE DOOR WITH NAGA DVARAPALAS: CAVE XXIII

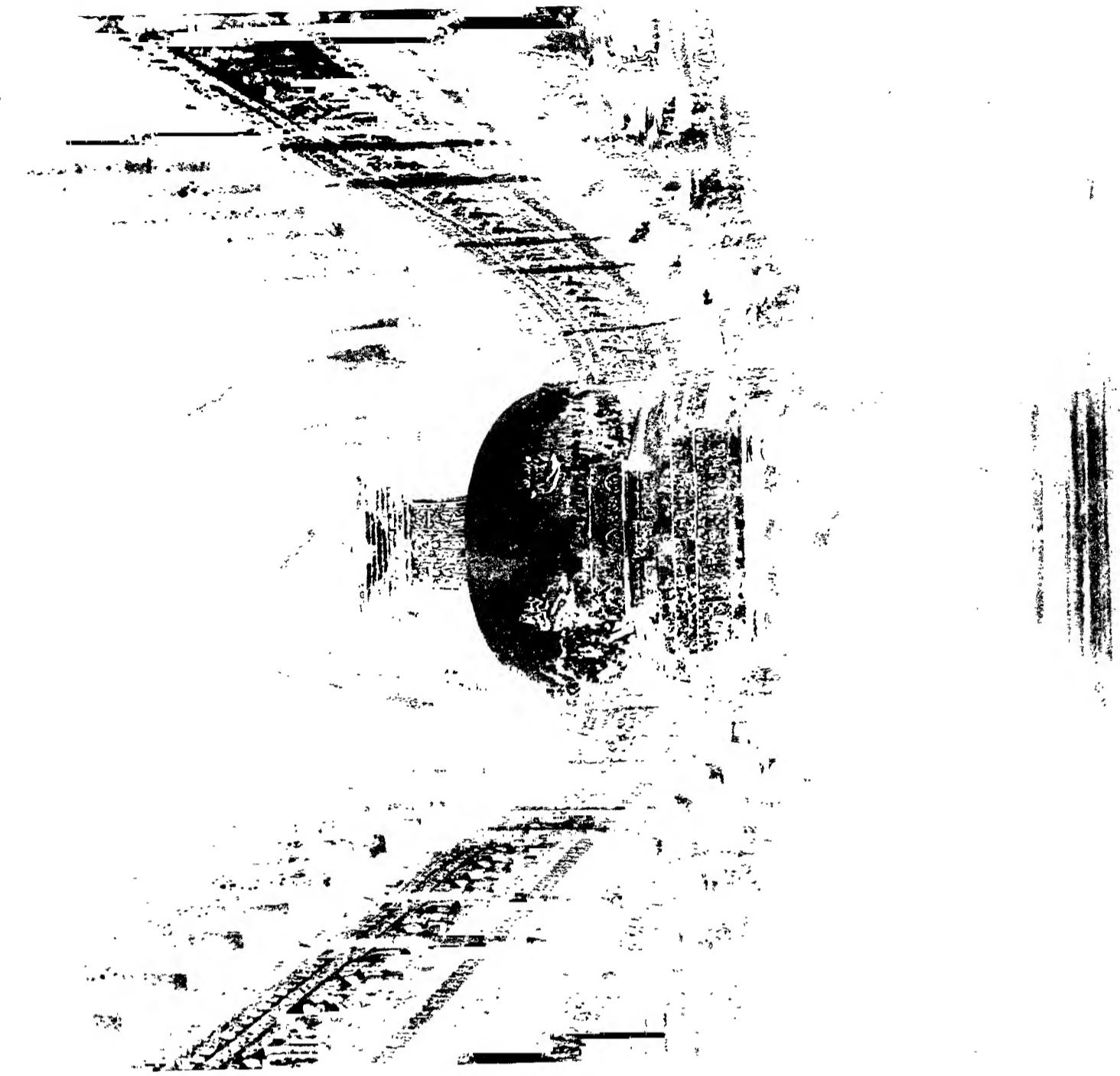




(b) THE INTERIOR OF THE SAME CHAITYA



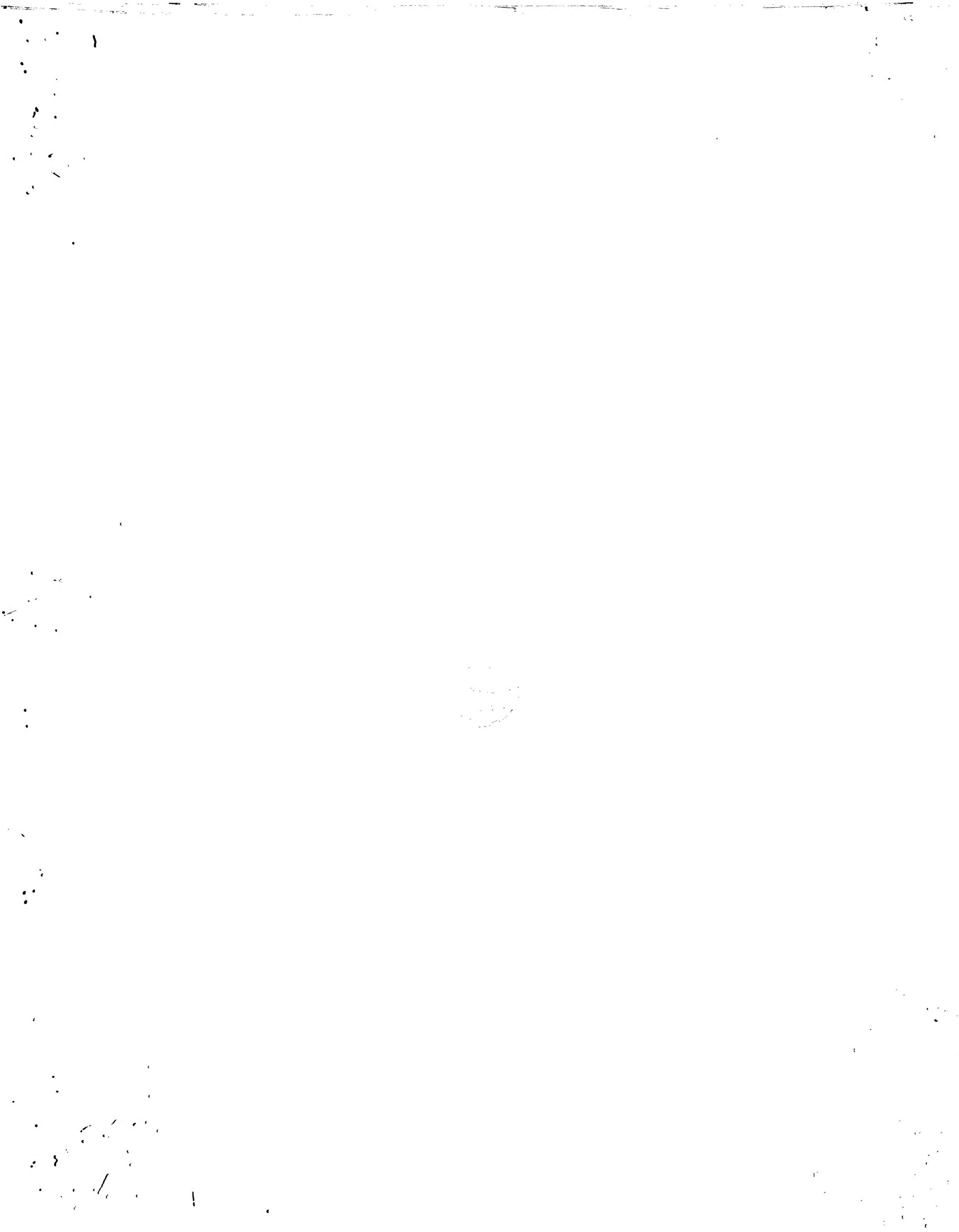
(a) THE FRONT OF THE CHAITYA WITH THE PLINTH AND STEPS EXPOSED  
TO VIEW: CAVE XXVI  
AFTER EXCAVATION







THE DEATH SCENE OF THE BUDDHA: LEFT CORRIDOR; CAVE XXVI





(a) THE TEMPTATION OF THE BUDDHA: LEFT CORRIDOR: CAVE XXVI



(b) A YAKSHINI AND A NAGA RAJA: CAVE XXVII  
AFTER EXCAVATION





THE FIGURES OF NAGAS, YAKSHINIS, AND GANAS CARVED ON THE DOOR-FRAME  
AND WINDOW: CAVE XXVII (?)  
(AFTER EXCAVATION)



